THE LITERACY OF EMPATHY: BUILDING A CULTURE OF CARE IN CLASSROOMS

AFTEN BALLEM

B.Ed., University of Alberta, 2002

A Project
Submitted to the School of Graduate Studies
University of Lethbridge
in Partial Fulfillment of the
Requirements for the Degree

MASTER OF EDUCATION

FACULTY OF EDUCATION
LETHBRIDGE, ALBERTA

May 2012

Dedication

To Jarrod –
your belief in me affords me the courage to pursue my flights of fancy
and your grounded encouragement make real the things I dream for.
You are my favorite teacher.

To my parents, Walker and Donna Petrie –
you've taught me to be open and to persevere.

To my many nieces and nephews—
may you continue to enjoy all of the little things this life has to offer,
and may the world you live in be one that is filled with compassion.

To Melissa and Melanie—
your friendship, acceptance and encouragement is a rare gift.
Thank you for always taking such good care of me.

Abstract

This study explores students' capacity to develop a literacy of empathy, which contributes to a caring classroom culture. The primary goal of the work has been to instill the capacity for care in children, the capability of building a culture of care in the classroom and an awareness of empathy's impact on others as a moral, life-long skill. Provoking contextual and personally relevant discussions in empathy with the class community, developing vocabulary related to emotion and an evaluation of written responses in journal form are considered. The study has been conducted in a grade four public school classroom setting. The findings indicate the potential for empathic instruction to transcend grade level and indicate the relevance for inclusion of instruction around a literacy of empathy as a reconceptualization of general classroom curriculum.

Acknowledgements

I have been blessed with so many teachers, who have taken care of me through the years and who've collectively guided me to this place. Dr. Leah Fowler, you have shared the grace of your careful wisdom and have taught me, today and beyond, that none of this is an emergency. I feel truly blessed to have had the opportunity to work with you and learn from you. I carry so many lessons with me.

Thank you Dr. Robin Bright for your valuable time and energy.

Kamal, for every conversation on every Sunday; I owe this experience to you and as our paths continue to cross I will continue to appreciate your insight, your kindness and your inspired pedagogy.

To my students, past, present and future; you teach me the true meaning and value of empathy every single day, and inspire me to be better. I hope you will always take care of each other.

Table of Contents

List of Tables

Table

List of Figures

Figure

Chapter One: Introduction

Our culture is inundated by stories of terrorism, economic collapse, environmental destruction and suffering. It is the nature of our global community that allows us to access, impact, and be impacted by, events all over the world. Though this means that our students are open to more possibility than ever, to teleconference with a classroom in Tel Aviv or Kiev or to participate in a semester abroad, it can also affect us in a negative way. More than ever before citizens are faced with questions of cultural identity as they are presented with cultures they do not know, societal traditions with which they are unfamiliar and economic repercussions of actions that take place a world away. As technology progresses exponentially, teachers are faced with preparing students for a world that is not yet, and cannot yet be known. As the global population rises, earth's natural resources dwindle and the survival of the animal kingdom becomes increasingly threatened. In these larger contexts, teachers are challenged locally with preparing students to be stewards for sustainability.

As an elementary classroom teacher, the hidden curriculum of creating a safe and caring classroom environment is a fundamental priority. As educators we know that students need to feel safe in order to learn. Today's classroom context is one of diversity, host to students who bring a dynamic variety of academic, social, and emotional needs, all of who have the right to be successful learners. I have no question that it is necessary to engage students in developing a literacy of empathy. Empathic understanding, like academic understanding, must be taught and cannot be taught in isolation; academic learning and emotional learning are interconnected.

As teachers prepare learners to thrive in the uncertainty of the 21st century global world, they must do so from a foundation of character and care. The work of empathy is important work and it is more than just character education: It is the capacity to develop and maintain a moral and sustainable life. Noddings (2005) contends as such, citing "if the school has one main goal, a goal that guides the establishment and priority of all others, it should be to promote the growth of students as healthy, competent, moral people" (p. 10). Supporting teachers and students alike with an understanding of empathy, care ethics, and education is, more than ever, a relevant component of every teacher's work.

Coming to the Study

An educational contribution to diminishing the hostility and violence of the world is the engagement of elementary students with literature that helps them learn to understand the lives of others, develop empathy, and practice enactments of kindness in their own classrooms. There is a language of empathy that students can learn to better care for themselves as well as for their neighbors, not just locally but also globally. As I reflect on ten years of teaching practice, I question the opportunities with which we teachers allow our students to succeed with conflict resolution, to preempt conflict, or even to value each other in the time that we spend together. I have engaged myself in reflection on student's baseline vocabulary in emotional relations.

Teachers ask children to respect each other without defining what respect means. We impose a significant number of rules without always questioning their logic or relevance; we provide students with expectations that are ours, not theirs and

we continuously challenge them with "why did you do that" without considering their ability to answer such questions. Hoffman (2000) affirms "despite people's social, cultural and physical differences, there are important similarities in emotional responses" (p. 23). The aim of this research has been to elaborate on those similarities, and provide students with a repertoire of vocabulary to equip those responses and inform and empower interactions between peers.

I have been fortunate in my life to have had experienced the gift of teachers who truly cared about me as a person, and for that reason, when I myself became a teacher, I have valued caring about my students as individual people above all else. Being interested in who my students are, has always been more important to me than being interested in exactly how much they know about curriculum. Learning how students approach their day, what their experiences have been and what their motivations are has been of primary importance in my practice as an elementary educator.

I have always connected with the beauty of picture books. From the smell of the pages, to the creak of the cover, picture books have always been special to me. Like many, I grew up with the opportunity to read great picture books and enjoyed the stories. As I cleaned my room I acted out scenes from Amelia Bedelia and engaged in sword battle alongside Peter Pan on my bunk-bed ship; and as I taught my stuffed animals in make-believe school, I always included reading a story. As a "real" teacher, I have maintained my appreciation for picture books. As my personal collection of books grew, I began to value their artwork, and their messages of empathy, kindness, caring. Without even realizing, growing up with books taught me

lessons of good character. My choice to use picture books to guide this research stems from my meaningful relationship with fictional literature. Literature, in the form of picture books, are accessible to everyone and hold great opportunity to inspire discussion, emotion and reflection across cultures. This universality, affords this research the potential to be replicated in any age range of classroom and has motivated the inclusion of a teacher's resource, in the form of a unit plan, in chapter six.

The Research Question

As a result of my experiences in teaching and reading, I became curious about the relationship between literature and empathy. In my master's studies, I focused on issues of empathy and developed my research around my central research question: How does engagement in the development of a literacy of empathy contribute to empathic responses in children and build a culture of care in classrooms? I began this formal research project on empathy and literacy by studying terms connected to this question and to my own practice of teaching students at the elementary school level.

Terms and Definitions

Literacy- Referring to literacy indicates knowledge of empathy as well as the ability to communicate, both in speaking and writing, in an empathic way. Vocabulary development in feeling words will enhance an ability to communicate and a literacy of empathy.

Empathy- The ability to identify with another, to express feelings of connection with another and to consider and value the perspective of another is to be empathetic. An

understanding of empathy guides a person's actions in a way so they value the impact it will hold for another.

Culture- A community, or collective group, that share an understanding of empathy.

Care- With reference to care I would suggest a definition as being concerned with, or having consideration for another or a situation. To take seriously enough to be interested, invested and compassionate.

Classroom- The space designated for learning when it includes the members of the class community.

Organization of the Project

Chapter two presents a review of the research literature related to empathy, brain function, and learning, mainly through five main areas I focused on: empathy, mirroring, care, modeling, and dialogue and vocabulary. Chapter Three explored the theory and practice of the research methods I used. Chapter Four explicates and explores my findings and chapter five is a discussion of the findings, implications, and recommendations. I included a sixth chapter for teachers in the form of a unit plan on the empathic classroom, with lessons, curriculum connections, resources, and references for education.

Chapter Two: Literature Review

The following chapter reviews literature that informs the process of research. Literature about the topic of empathy and the culture of care in classrooms can serve to inform empathic instruction. The definition of empathy, as presented in the previous chapter, is established and supported through the research literature presented in this chapter. Scientifically-based literature, focused on the concept of mirroring, provides an explanation of the biological predisposition toward empathic relation to the other in this research project. Literature relating to the use of narrative and dialogue journal also informed the research method. To conclude this chapter, I provide a review of two valuable pedagogic resources, and their relation to empathic understanding and instruction.

Empathy

Empathy is the ability to understand and sympathize with another person's feelings, experiences and problems. Borba (2001) contends that even though "children are born with the capacity for empathy, it must be properly nurtured, or it will remain dormant" (p. 14). She suggests that nurturing students capacity for empathy is an essential virtue to compel children "to be tolerant and compassionate, to understand other people's needs, to care enough to help those who are hurt or troubled" (p. 19). Borba's book *Building Moral Intelligence* offers specific steps to building and nurturing empathy, indicating that the foundation for empathic development lies in the understanding of emotion. Borba indicates, "once [children] are more emotionally literate and can understand their own feelings, their empathy will grow" (p. 22). She suggests that adults model empathy by responding to

students/children empathically, that both boys and girls should be encouraged to identify emotions, and that children should develop an explicit understanding of why empathy is important and how concern for the other impacts both themselves and the other. The aim of this research has been an effort towards developing the understanding of empathy in children in my own classroom through the use of literature, and an attempt to develop that literacy of emotion and empathy.

In an exploration of the evolution of empathy across species, including comparisons of canine and ape with human, de Waal (2009) suggests that empathic development begins with a stage called "preconcern" (p. 95) in which infants (or animals) respond to distress or emotion without a true understanding of circumstance. Such demonstration, or preconcern, indicates that emotional distress in the other triggers the need for one's own comforting. de Waal cites human touch or hugging, as significant expressions of preconcern. Cognitive development, de Waal suggests, combined with instinctive preconcern, leads to more developed feelings of empathy. He refers to "the two-tiered process underlying helping: emotion and understanding" (p. 101) and indicates that "only when both processes are combined can an organism move from preconcern to actual concern" (p. 101). Information gained in de Waal's book *The Age of Empathy* provides valuable insight into the developmental stages of empathy.

A Culture of Care

In *The Challenge to Care in Schools: An alternative approach to education*, Noddings (2005) makes the distinction between caring as virtue and caring as relation. Noddings suggests "people have various capacities for caring – that is, for

entering into caring relations as well as for attending to objects and ideas" (p. 18). Noddings is careful to indicate that caring is not just a virtue, but also an action within the context of relating to the other. Her book describes the idea of a "moral education from the perspective of an ethic of caring" (p. 22) and she suggests four essential components to the development of such education: "modeling, dialogue, practice and confirmation" (p. 22). Noddings indicates the need for modeling because "the capacity to care may be dependent on adequate experience being cared for" (p. 22) and values dialogue because "it connects us to each other and helps maintain caring relationships" (p. 23). Noddings believes that "attitudes and mentalities are shaped, at least in part, by experience" (p. 23) and suggests the importance of providing opportunities for the students in our schools to experience care and caring. Noddings contends "practice in caring should transform schools and, eventually, the society in which we live" (p. 25).

In her earlier work *Educating Moral People: A caring alternative to character education*, Noddings (2002) indicates that "reflection is essential" (p. 16) to maintaining teacher competence as a model in a caring environment. Noddings' work highlights the importance of developing a literacy of empathy, but also the importance of authentic student and teacher reflection, such as the ongoing reflective practice of journaling that guided the course of research.

Gordon (2005) emphasizes that a failure in the development of empathy, "leads to cruelty and violence" (p. 31) and indicates that "healthy, respectful relationships" (p. 31) stem from a foundation in empathic reasoning. Gordon considers empathic understanding and emotional awareness to provide positive

implications for socialization, constructive citizenship and a more connectedness to the other. Literacy in the language of empathy, suggests Gordon, "is more critical than ever" (p. 38) and empathic instruction provides children with "the tools to express their emotions in a safe and healthy way" (p. 38). Gordon indicates that empathic understanding supports "interdependence" (p. 39) and fosters the idea of connected community. Gordon's book, *Roots of Empathy: Changing the world child by child* exhibits the value in a program that encourages the development of empathy.

Modeling

Revealing the ineffectiveness of many character education programs, Bulach (2002) recommends that students "have to see the behavior modeled by the people in their daily environment" (p. 81) and that rather than teaching a trait of character at a specific time of day or week, "the curriculum must be infused throughout the entire school day" (p. 81) in order to be effective. Bulach indicates that a program to encourage the development of character encourages "more sympathetic, tolerant, kind, compassionate and forgiving" (p. 81) students, but only if the program avoids ineffective practices, which includes students not "having the same definition for words" (p. 81), lack of modeling, or the infusion of the program throughout the day. Similarly, Phillips (2003) suggests that empathic instruction cannot be limited to a particular subject, but embraced across the curriculum. Citing a "range of opportunities to nurture empathy" (p. 46) within art education for example, Phillips suggests that reflection, dialogue and perspective contribute to an environment where "children who feel their voices have value will be more willing to become active participants in their learning. They are more likely to learn how to listen to others

and, in turn, understand the viewpoints of other people" (p. 47). Phillips considers instruction focused on empathy "significant because we are helping children become thoughtful individuals within a community" (p. 48). The element of community is an important one to consider within the realm of empathic instruction, and Phillips' contention has contributed to my motivation to include the selection of lessons in chapter six of this project.

Considering the importance of teacher modeling as essential to student development of empathy, I have considered the work of Cooper (2010) who, based on a study conducted, suggests there are four types of empathy used in learning environments: "fundamental, profound, functional and feigned" (p. 86-90). Profound empathy, "resulting in deeper understanding and higher quality relationships" (p. 87) resulted in classrooms where teachers "demonstrate personal levels of care and concern and model morality to students" (p. 87). Teachers who worked *one-to-one* with students, who sought to understand their students, and who treated students as individuals and encouraged their personal growth, were considered to demonstrate profound empathy. More distant teachers, who taught the whole class as one group and attempt to make general connections or "blanket interactions" (p. 89) were considered to exhibit functional empathy, which resulted in "failure to model care" (p. 89). Such research is valuable to consider; Cooper's work concluded "the consolidated effects of empathic relationships over time were transformative and had effects, on pupils, on teachers, on teaching and learning and on classroom climate. Pupils developed a greater self worth, a sense of security and trust and an ability to emulate empathy" (p. 90). Although Cooper reports limitations, indicating that

"profound empathy seems to require substantial quantities of time and frequency of interaction" (p. 94), her work affirms the value of exploring empathic instruction in the classroom, citing "profound empathy generates shared, positive emotions, which enrich the individual sense of self and model and stimulate moral behavior" (p. 94).

Mirroring

A consideration of the biological structures in the brain, that indicate human potential for empathic behavior, presents both a physiological and a broader picture of a study of empathy. Iacobini (2009) indicates that people who are good imitators of behavior should also be good at recognizing emotions in other people. The act of imitation, according to Iacobini, "facilitates social interactions, increases connectedness and liking, gets people closer to each other and fosters mutual care" (p. 658). The neurons in the human brain that have been associated with imitation are called mirror neurons. The properties of mirror neurons "embody the overlap between perception and action… by discharging both during action execution and during action observation" (p. 659). Research suggests, that mirror neurons that fire during observation of an action "seem ideal cells to support cooperative behavior among people" (p. 660). Iacobini reports "there is evidence of mirror neurons coding facial actions… [which is] especially important for the hypothesis that mirror neurons may facilitate our understanding of the emotions of other people because the face is the body part we use most often to express our own emotions" (p. 662). Further to this, research also suggests "empathy is enabled by a large-scale neural network, composed of the mirror neuron system, the limbic system, and the insula connecting these two…" (p. 665) in which "mirror neurons would support the stimulation of

facial expressions observed in other people, which in turn would trigger activity in limbic areas, thus producing the observer the emotion that other people are feeling" (p. 665). Cattaneo and Rizzolatti (2009) indicate that impairments of the mirror neuron system contribute to deficits in demonstrations of empathy. They report "deficits in imitation, emotional empathy, and attributing intentions to others, have a clear counterpart in the functions of the mirror system" (p. 560). Such scientific research and discovery contributes to a validation in the research of empathy as it indicates human predisposition to empathic behavior.

Narrative

Mar, Oatley and Peterson (2009) design and carry through a study to investigate the relationship between reading fiction and empathy. The authors contend that in "narrative worlds we experience a simulated reality and feel real emotions in response to the conflicts and relationships of story characters" (p. 407-408). The authors examine the five personality types (Agreeableness, Extraversion, Conscientiousness, Neuroticism and Openness to experience) and relate their representations to empathic development from reading fiction. In the discussion, Mar, Oatley and Peterson point out that theirs was an attempt to rule out the possibility that a particular single trait predisposes readers to empathic understanding, rather, that the experience of reading fiction in and of itself does. In what the authors refer to as "narrative transformation" (p. 421), it is suggested that as a person reads narrative fiction, "a ready capacity to project oneself into a story may assist in projecting oneself into another's mind in order to infer their mental states" (p. 421), and also in order to develop the ability to empathize with the other.

In Keen's analysis of narrative empathy (2006) she examines the role of narrative in inviting empathic response. She considers an education in emotional response to fiction, citing "this education does not create our feelings, but renders emotional states legible through their labels" (p. 209). Keen emphasizes the link between cognition and sympathetic response and suggests, "empathic reading experiences can contribute to changing a reader's disposition, motivations and attitudes" (p. 214). Keen's discussion of character identification (p. 214), narrative situation (p. 219) and empathic response (p. 222) contributes significantly to the use of narrative story to inspire empathic response in this research.

Dialogue

Schertz (2007) addresses the value of dialogue and discourse in developing empathy in children. Schertz maintains "empathy's importance lies in its ability to provide a means for emotional bonding" (p. 190) and educator's primary concern should be "shared behavior" (p. 190). Schertz believes that dialogue is the most important factor, an "ideal medium" (p. 190) to promote moral behavior and empathic understanding. Understanding empathy within the context of community, Schertz claims that "dialogical pedagogy provides a means by which selves can grow through connecting with and understanding other" (p. 191). The impact of such contention is reflected in this researches aim to use both verbal and written dialogue experiences with the community of students.

Citing use of dialogue journals as more than simply functional writing pieces, Bode (1989) contends that such journals are an "ideal tool of empowerment for both students and teachers" (p. 568). Such journaling supports the development of a

community of empathy in that they "allow for the possibility of mutual conversations" (p. 570). When used between student and teacher, or between student and student, dialogue journals have the capacity to generate conversation, encourage the development of vocabulary (specifically a vocabulary of empathy), and encourage students to relate to the other. Gambrell (1985) contends that dialogue journals "also give you a chance to develop a personal relationship with each student" (p. 514). Connection to the other, both student with teacher and student with student, is a significant element within the methods, as explained in chapters three and four.

Pedagogic Resources

There are other resources for teaching that also can enhance the development of empathy. HeartSmarts (2007) is a social and emotional learning program that supports instruction around emotional vocabulary development, relationship development and stress management. Offering classroom teachers and students lessons to promote a common language to approach emotions, this resource is a practical tool that allows students the opportunity to understand strategies for dealing with negative emotions, conflict and stress.

MindUp Curriculum (2011) focuses on classroom practice to develop mindful awareness, perspective taking, optimism and gratitude in students. Supported by theory of social and emotional awareness, the MindUp curriculum promotes tolerance, self-awareness and the establishment of a positive classroom community. Beginning its series of lessons with instruction on the human brain and how emotion biologically affects thinking, the MindUp curriculum provides a series of practical lessons to introduce students to thoughtfulness and how their behavior affects

themselves and others. Both MindUp and HeartSmarts resources are a valuable compliment to the empathic classroom.

Such range of literature supports the planning, development and implementation of an education for empathy. In the next chapter, I will present the primary research methods used in the development of empathy in my grade four classroom.

Chapter Three: Method

The goal of my research is to explore students understanding of empathy, and to investigate their ability to express and interpret empathic action. It is primarily through the use of vocabulary development, response to picture books, engagement in discussion and a reflection on pedagogy that the research question is considered.

The following section provides an overview of the research site, the student participants and the context of the classroom environment in which research was conducted. I present the methods for conducting research, with exemplars from student participant's written work and discussion. A complete description of significant picture books and materials is presented. An exploration, analysis and interpretation of the data concludes this section.

The Research Site

The research took place in an elementary school, with students from kindergarten to grade six. The urban school population of approximately 450 students is host to a diverse cultural, economic, religious and linguistic demographic. The school's collaborative culture focuses teachers into professional learning communities, to develop an understanding of critical thinking and inquiry-based learning. Personal development, character and citizenship are central to the culture of the school and professional learning for the staff. My research took place in grade four at this school from September 2011 to January 2012 in my own classroom of 21 students.

The Student Participants

The classroom in which research was conducted consists of twenty-one students, eight girls and twelve boys. The parents of one female student preferred not to participate in the study, therefore no data was collected relating to her, nor will she be included in any of the discussion. From this point on, when referring to 'the girls' or 'the students' she is not being referred to. Two male students travelled with their respective families, both to China, and both for four weeks during the data collection period. All students in the classroom were born in Canada with the exception of one male student who was born in China. The diversity of student's heritages includes: China, Japan, Pakistan, New Zealand and India. Two students are coded as English Language Learners and two students are coded attention deficit/learning disabled and have Individual Program Plans.

The Literacy Rich Environment

Reading. The school itself boasts a large library, with books that balance between picture books/books for young readers and narrative chapter books. An entire section of the school library is non-fiction, including a range of topics from art to explorer, biography to invertebrate. The classroom library, as a result, contains my personal collection of storybooks, which have ended up being most of the books that, over the years, I have been unable to find in the school library. These "Ballem's Books" are available for students to read at their leisure and form the basis of the books used in this study.

The encouragement for a love of literature permeates the classroom. Students are welcome to read together, in a supportive social manner. Alternately, they have

the option to engross themselves in their books independently if they so prefer. As a teacher, I strongly believe that students should not have restrictions placed on their reading: where, or with whom they choose to read. I also believe that time should be allowed for students to read what they choose to read, that love of reading is supported by an openness, not a restriction on level, topic or genre. Students are encouraged to use the school and city's public library, often accessing the public library bucket in the classroom; which is filled specifically to expose students to books beyond what may be available in the school or classroom. A structured reading time is provided daily, uninterrupted and not sacrificed for housekeeping items or assemblies. As classroom teacher I model an excitement for books, take the time to find new books and discuss what the students are reading. We read a chapter book together, discussing events and characters. This process is not always for assessment, rather, for an enjoyment of literature and discourse. Students enjoy the opportunities to watch movies that have been based on chapter books we have read, to have conversations of comparison and contrast. A classroom that values such relationships with books is a rich literacy environment.

Writing. Students are invited to write daily. Specific "units" of writing are not necessarily taught explicitly, rather, we write every day in a variety of ways. Letters, emails, written reflections, stories, poetry, notes to express thanks, scientific data: all such examples support a literacy rich environment by making writing a more natural process. Allowing students to share their writing, either by posting it on a community bulletin board or by sharing aloud in presentation form, creates a culture of celebration for written thoughts and feelings. The introduction of dialogue journals, a

tool used in this study and referred to in a later section, further supports a culture of reflective action and supportive care through writing.

Dialogue. A literacy-rich environment supports genuine dialogue, between student to student as well as student to teacher. Though not always centered on assessment or curricular outcome, dialogue supports students' comfort in the classroom, development of identity and helps to create a culture of care. Getting to know our students, and allowing them the opportunities to share and converse about themselves and their interests through dialogue "connects us to each other and helps maintain caring relations" (Noddings, 2005, p. 23). Allowing students time to share and time to listen to each other share are valuable components of the classroom context for which the research was conducted.

Exploration of Data: A Collection of Reflections

The study was conducted over five months, between September 1, 2011 and January 27, 2012. All components of the study were prepared and delivered in the classroom myself as the sole classroom teacher. The exploration of student development in a literacy of empathy involves several goals: Upon gaining a comprehensive understanding of empathy through research using articles and books, I use an understanding empathic development, neurological indications of empathy and manifestations of empathy in children in the school context to suggest that the role of care-based instruction in the system of education, is justified. I aim to demonstrate how readily students are able to use vocabulary related to empathy, their capacity to make personal empathic connections to events (as presented primarily in response storybooks), and present scenarios of their responses to empathic action. The

components of dialogue, written response, vocabulary development and empathic action are not introduced chronologically, rather as elements interconnected based on context. Honoring the notion that "qualitative researchers assume that human behavior is significantly influenced by the setting in which it occurs" (Bogdan and Biklen, 2007, p. 5), the development of this study is student-centered, and therefore is influenced by reflection of student feedback, student interest and events as observed.

In the interest of setting up "strategies and procedures to enable [myself] to consider experience from the [student's] perspectives" (p. 8), the following are the methods employed for collecting data:

- Written journal responses

- Constructed sessions for engagement in dialogue

- Written assignment responses

- Reflections on activities for empathic action

The storybooks used for this study were chosen based on their capacity to elicit emotional responses. Each story hosts a character or event that prompts sympathetic feelings, and has the capacity for students to imagine him/herself in the position of a character or experience. The Table One summarizes the picture books used in the study in the order they were introduced to students, classifies the theme or message the book supports and explains why the book was chosen for the study. An annotated bibliography for each book is included in Appendix A.

Table 1.
A Sequential Summary of the Picture Books

Book Title and Author	Theme or Message of Book	Rationale
Ish (Peter H. Reynolds;	-All students have unique abilities.	To support the development of a

2004)	-There is not one "right" way to do things. -Every one is a capable learner.	culture of care, a standard for treating each other. To establish the classroom as a safe place.
The Name Jar (Yangsook Choi; 2003)	-Being unique is a treasure, not something to be embarrassed by.	For students to begin to understand how others may feel in a given situation. To reinforce the idea of identity.
Alexander and the Terrible, No Good, Very Bad Day (Judith Viorst; 1972)	-Although things may be bad, tomorrow presents a new opportunity for things to be better.	To create awareness that emotion can come and go. To present the "choice" of how to see events. To introduce a range of emotions and associated vocabulary.
I'm Here (Peter H. Reynolds; 2011)	-The person we consider an outcast may have similar interests if we give them a chance.	To support feelings of empathy for the other. To create an awareness of how our actions affect others.
The English Roses (Madonna; 2005)	-Although it may be easy to judge a person by our impressions of them, our impressions are not reality. -Things/people are not always as they seem.	Concepts of jealousy, judgment and gossip are introduced. To support the development of empathic feelings toward the situation of another.
Chrysanthemum (Kevin Henkes; 1996)	-Our peers can influence the way we feel about things, if we allow them to. -We can be hurt by the words and actions of others.	To explore the idea of peer pressure, identity and belonging. To support the awareness that our words and actions have an effect on others.
Have You Filled a Bucket Today: A Guide to Daily	-Bucket fillers are positive. -Bucket dippers have the	To invite students to engage in empathic

Happiness for Kids (Carol McCloud; 2006)	capacity to influence us negatively. -You have a choice to be a "filler" or a "dipper".	action. To encourage students to have a positive effect on each other. To encourage students to acknowledge each other.
So Few of Me (Peter H. Reynolds; 2006)	-If you try to do everything, you will end up doing nothing well. -Take your time.	To introduce the concept of mindfulness, attention and intentional behavior.
A Bad Case of Stripes (David Shannon; 2004)	-Denying who you really are, so that you fit in, has disastrous results.	To introduce the idea that taking care of one's self is a component of empathy. To reinforce the power that our words have on others. To support the development of empathic feelings toward the situation of another.
The Quiltmaker's Gift (Jeff Brumbeau; 2001)	-Although you have *things* you may still feel empty. -Those who give everything are not poor, because their hearts and spirits are rich.	To introduce the idea of selflessness, of those who have less than we have. To reinforce the ideas of greed, selflessness and generosity.
Giraffe's Can't Dance (Andreae and Parker-Rees; 2001)	-Just because your dancing may not look like the dancing of others, does not mean that you are not a dancer.	To encourage students to empathize with the feelings of another. To reinforce the concept of difference/uniqueness and their value as well as the impact our words have on others.
Mr. Peabody's Apples	-You must recognize the	To explore the

(Madonna; 2003)	power of your words, and the impact they have on other people. -Be careful not to make assumptions when you do not know the facts.	impact of our words on others. To encourage students to explore the feelings of others. To encourage students to evaluate the impact of actions.
Lotsa de Casha (Madonna; 2005)	-Although you may have everything money can buy, money cannot buy kindness.	To introduce students to the idea that what you give is what you get in return. To invite students to consider the impact of actions.
Hewitt Anderson's Great Big Life (Nolen and Nelson; 2005)	-Just because you see things from your perspective, does not mean that everyone will feel the same way that you do.	To introduce students to the concept of perspective and encourage them to see another's point of view.
Miss Rumphius (Barbara Cooney; 1985)	-You must do something to make the world a more beautiful place.	To reinforce the idea that kindness and caring interactions make the world a better place. To introduce students to the idea that they, as individuals, can impact their world. To explore *beauty* as an emotion and an interaction.
Lily's Purple Plastic Purse (Kevin Henkes; 1996)	-Impulsive actions lead to undesirable results. -When you make a mistake, which is easy to do, you must make it right. -Apologize when you know you are wrong.	To consider the impact of anger, and disappointment. To reinforce concepts of mindful and unmindful actions. To encourage students to explore the idea of being disappointed, making mistakes and offering forgiveness.

The Classroom Culture. The setting, or the environment the students work in, must be established as a safe place where they feel comfortable to make contributions and express their feelings. In September, students participated in multiple community building exercises to promote a caring classroom culture. The intentionality behind constructing the culture of the classroom is an initial step of "deliberately experiment[ing] with [my] own practices, monitor[ing] the actions and circumstances in which they occur, and then retrospectively reconstruct[ing] an interpretation of the action as a basis for future [empathic] action" (Creswell, 2008, p. 608).

Table 2.
Methods for Community Building

Activity	Description	Intention
Yarn Wheel	Students stand in a circle. One student begins with a ball of yarn, tossing it to someone across the circle while holding a section of string. Students continue tossing the yarn in a crisscross fashion until all students are holding one strand. Teacher then instructs particular students to tug.	This activity demonstrates that although we stand independently of each other, we are connected. As one student tugs on his or her section of yarn, the other students feel the pull.
Rock Vase	Each student holds a medium-sized river rock in his or her hand. With eyes closed, students are instructed to make a wish for the year. What do they hope for this year? Once all students have opened their eyes, all the rocks are placed into a single vase, kept on display in the classroom.	This activity demonstrates to students that each of us comes to school with a wish, an intention or a hope for our day, week or month. This is something that each of us has in common. As a community, we should honor each other's wishes as we honor our own.
Mandala	Each student completes an "About Me Mandala", featuring the most important aspects and descriptions of their life. (See Appendix B for Mandala) In partners, students present to the class, introducing	This activity invites students to consider the importance of learning about each other, to honor the difference in each other and to respect each other as individuals of a

	what makes each of us special and honoring each other as individuals.	community.

Building Vocabulary. To instill the capacity for care in children, the capacity

to build a culture of care in the classroom and an awareness of one's impact on others

is the primary goal of the work and must be rooted in the intentional development of

vocabulary. How students express themselves, respond verbally to conflict, and

communicate with each other are important factors to consider, and it is essential that

assumptions about their knowledge of emotion vocabulary not be made. Such

engagement of teacher and students in "participatory or self-reflective research in

which [we] turn the lens on [our] own educational classroom, school, or practices"

(Creswell, 2008, p. 608) is an important component of such research. The foundation

of student's written responses depend upon their ability to communicate and their

acquisition of vocabulary words associated with emotion. Strategies used to support

vocabulary development are:

- Using guiding questions to invite students to recognize emotion as it
  occurs in picture books read

- Brainstorming emotion words in list form

- Creating a classroom visual to be supported with student's individual
  word lists in their response books

- Role play with scenarios to evoke emotion

The Read Aloud: Dialogue. Engaging students in dialogue, particularly in

response to reading storybooks aloud, is an essential component of the research

method. Finley contends that such research "makes use of emotive, affective

experiences, senses, and bodies, and imagination and emotion as well as intellect, as

ways of knowing and responding to the world" (Finley, 2008, p. 72). Students engage

in "general, open questions" (Creswell, 2008, p. 51) in response to both literature and

teachable moments surrounding experiences in context. Using unscripted experiences,

like conflict on the playground for example, allows the class community to engage in

personally relevant discussions and reflections. It is my responsibility to "listen to the

views of [the student] participants" (p. 51) and guide discussions among students. The

following conversation took place in a class discussion following the mandala lesson:

> *Mrs. B: Why do you think it's important to learn what other people like?*
> Boy 10: Cause then they know they care about you.
> Boy 7: Um, it is important cause then like, if they're your friends you know what you can do with them and you can both have fun.
> Girl 6: So that you can get to know them better and I think so that when you're older you won't forget them
> Girl 4: If it's their birthday and you're trying to give them a gift you know what to get them.
> Boy 8: You can make more friends.
> *Mrs. B: How do you mean?*
> Boy 8 continued: Like, if you know more about this person you know what's in common with you and that person.
> *Mrs. B: Is there anyone that wants to say… do you think it is important to learn what other people like, like yes or no?*
> Girl 5: Yes.
> *Mrs. B: Why?*
> Girl 5 continued: Cause then you can talk with your friends and you can, just, uh, be friends more because you know what your friends like a lot.
> Girl 8: I think yes because then you um know about you can find, maybe you might find something that you also do like, say if they say do you like drawing and then you would have something that you would do together.
> Boy 9: You can know them better so you don't do something that they don't really like, so you know them better so, you don't hurt their feelings or something.
>
> (September 2, 2011)

Such discussions, both scripted and unscripted in nature, offer opportunities for

students to hear each other's voices and perspectives on a variety of issues. It also

offers insight for me, as researcher, to understand student perspective, to assess students' inquiry, to interpret their ideas and to support a construction of meaning.

It is important to note the recursive nature of dialogue in the classroom environment. The research and research activities are not sequential in nature; rather the individual components build upon each other and interact together. An assessment of student readiness allows researcher to identify once students become versed with feeling vocabulary and the practice of verbal responses, the idea of written response and practice of journaling is introduced.

The Read Aloud: Written Responses. Once students have had the opportunity to discourse about a storybook, topic or prompt with their peers it becomes appropriate for them to journal in the form of written responses. Students' individual reflections have the potential to be more revealing, as they are more private in nature than open discourse. Supporting students with guiding questions around each of the writing prompts serves to center students around possible indicators of empathy; four of which include:

- Are students able to imagine themselves in the place of the other in consideration?
- Do students express empathic responses toward the other?
- Can students make connections or draw parallels with their own life experiences to the experiences of the other?
- What is the range of emotive vocabulary student's use in their written responses?

Table three indicates the guiding questions used in this study to prompt students prior to their writing. Some of the questions were embedded in discussions, while others were written on the board to serve as reminders. In all cases of responses, the questions were posed to the students as options to guide their writing. Explicit responses to questions were not posed as requirement and students were consistently reassured that there would be no assessment based on direct responses to questions. The establishment of such environment for students writing allows them to "focus primarily on the meaning of what they write rather than on its form, and to write to an audience who is known and who responds to their ideas rather than evaluating what they have said or how they have said it" (Peyton and Seyoum, 1989, p. 310). Their responses, as presented here, are the authentic invented or phonetic spelling appropriate to a grade four students writing.

Table 3.
Guiding Questions: Written Responses to Stories

Storybook	Guiding Questions	Sample Responses
The Name Jar September 7	*How do you think Unhei is feeling in the story? What would you do if you were in her situation?*	I think Unhei must of felt really upset because of the other kids teasing her adout her name and not feeling comfertebel to tell her name. I would tell them to stop. –Boy 3
I'm Here September 16	*How do you think the boy is feeling in the story? Have you ever felt this way?*	I think the boy is really lonesome. I know I felt that a lot with my mom's day care. It felt sad. –Girl 8
The English Roses September 29	*How do you think the English Roses change in the story?*	Jealousy is a choice. I think the English roses didn't think about that.

	Talk about jealousy.	–Girl 6
Chrysanthemum October 4	*Chrysanthemum changes in the story, from proud and confident to embarrassed and shy. Why does she change? How do you think she is feeling? What would you do if you were in her situation?*	Depressed, afraid, scared. I think she would feel embarrassed… Her feelings change because of the people around her, but she shouldn't think what other people think, she should be happy to be different. –Boy 8
Have You Filled a Bucket Today: A Guide to Daily Happiness for Kids October 17	*What do you think about the idea that everyone has a bucket? Can you think of a time that someone has filled your bucket? A time that you've filled someone else's?*	I think that the bucket dipers dip other peplos becaus they want to have a full bucket and so they can't controle thereself to stop and think about what there doing and why are they doing it cuase it well dip your bucket to. –Boy 9
So Few of Me October 26	*What does being mindful mean to you? What do you think about mindfulness and unmindfulness?*	I kind of working on trying to be more peacefuler and kinder. I am more focus and listening than think about what I'm saying. I think it's good to learn mindful and unmindful cause then you can think and calm yourself down faster. –Boy 10
A Bad Case of Stripes October 31	*What do you think you would do if you were in Camilla's shoes? What lesson does Camilla learn, do you think? Do you think it's easy to stick up for what you like when others around you don't like it or do you*	It is unmindful to do something just because other people don't like it… The message is don't do something you don't want to do just because you're afraid

	think it's easier to agree?	other people won't like you and if they do they're bad friends. –Girl 5
The Quiltmaker's Gift November 2	*What do you think the king learns in the story? Have you ever had a situation where you have had the opportunity to give? How does it feel?*	I think the quiltmaker was very generous to help the poor and even animals... The quiltmaker's only treasure is smiles. The king was very greedy at the beginning but just a tiny bit nice because he worried about her on the iland... People always have one important treasure that even poor people have is there heart even if your mean you'll find it some day. –Girl 3
Giraffe's Can't Dance November 7	*How do you think Gerald feels? What would you do if you were Gerald? Have you ever been in a situation similar to this? Do you think Gerald is brave?*	It doesn't matter what people think, If you think you can dance you can. I think the lions are unmindful... If I were Gerald I would walk away –Boy 2
Mr. Peabody's Apples November 15	*What is the lesson in this story? What do the feathers represent and what does that teach Tommy?*	I think Tommy had 3 lessons to learn. The first was don't make an assumption... another would be don't judge... and remember that most people would rather find it easier to believe the negative... –Boy 6
Lotsa de Casha November 22	*Do you think Lotsa de Casha deserved to get help?*	Not a lot of people do what that man did

|		
	If you were Mr. Forfilla, would you help Lotsa? What kind of a friend do you think Mr. Forfilla is? What does Lotsa learn?	insted they say you dident help me so why should I help you but maby if you help theme it will teach the pearson a lesson and how to be happy. –Girl 6
Hewitt Anderson's Great Big Life November 24	*Taking perspective means you can imagine yourself in someone else's shoes. Write about a time that you've considered someone else's perspective. How does it feel?*	… there was a homeless man playing a gatar (in the ctrain station) many people just rushed past… but me and my mom stayed behind and gave the man one doller. If I was the man I would feel sad that I do not have a house. –Girl 2
Miss Rumphius January 13	*How do you think that you can make the world a more beautiful place?*	You can help the earth by By donating stuff to charitys. You can help the world by helping the elderky whit somthing mowing thar lown or shoviling thar drive way. You cude also help the world whit acks of kindness –Boy 7
Lily's Purple Plastic Purse January 20	*How do you think Lily feels in the story? How do her actions affect Mr. Slinger?*	If I were Mr. Slinger I would feel not cared for and heartbroken because my student wrote a horribal note to me. –Girl 3

Using students' personal reflective writing, or narrative work as indications of empathy is one example of what Finley refers to as "representing research in many different arrangements" (p. 72). Students' written work, as reflections of their ability to respond empathically, is "socially embedded, functional and interactive, and [such]

writing development, like oral language development, may be facilitated by opportunities to engage in meaningful interaction" (Peyton and Seyoum, 1989, p. 311). Inviting students to reflect on the characters or events of a story allows them to draw parallels with their own experiences that equip them with the strategies, vocabulary and ability to resolve conflict or deal with emotions as they arise.

      Dialogue Journals. The introduction of the dialogue journal, as a component of research through written responses, must be supported by a pre-established culture of care in the classroom. It is essential that students understand the collaborative nature of the dialogue journal, and the sensitivity related to reading the written work of another peer. Utilizing this "instructional activity that emphasizes meaning while providing natural, functional experiences with both reading and writing" (Grambrell, 1985, p. 512) as a connection between the literature explored and the students themselves is an exercise in empathy in itself.

      Students participate in directed dialogue journals (Bode, 1989), which are social in nature, to enhance their experience with the other, and encourage growth in written empathic response. Primarily, students are instructed on the nature of a dialogue journal. Drawing upon the established culture of care and respect for each other, students construct their understanding of what a conversation in writing means. The four elements listed in Figure One illustrate the resulting collaborative construction of the elements of a dialogue journal. Through writing in the dialogue journal format, students have the opportunity for "the development of a mutual understanding… which provides for the foundation of seeking new information" (Bode, 1989, p. 570). Students are encouraged to respond to a storybook prompt, a

familiar exercise, though with the intention of a peer responding to their work with the intention of supporting the other, encouraging the other and/or understanding the perspective of another.
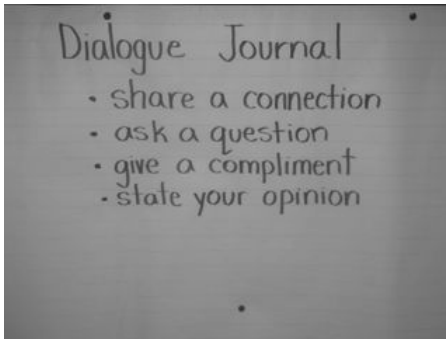
Figure 1. Shared Construction of Dialogue Journal (November, 2011)

Through the use of the dialogue journal format, the opportunity exists for the development of empathic response coming from mutual understanding. Student journals, containing both personal responses and dialogue journal responses are the primary source of data.

Empathic Action and Strategies for Mindfulness

Because the aim of empathic study is to create awareness for more caring and compassionate citizens, the nature of this project resides within qualitative researches "recognition that research has a role in advocating for change and bettering the lives of individuals" (Creswell, 2008, p. 51). Students engage in the following opportunities for developing empathy:

- Peace Assembly and school-wide tile mural project

- Lessons centered around mindfulness and an awareness of others

- "The Bucket Board"-a format for expressing and recognizing "acts" of kindness given to and received from each other

- "Give Thanks Thursday"- a structured time weekly for making cards to express gratitude

- "Qualities of a Friend" lists

Each of the elements listed above are structured for the purpose of exposing students to the idea of empathic action. Evaluating student engagement and response to each presents data to indicate their acceptance and valuing of empathy.

Data Analysis: A Culture of Care Developed

Students' written journals comprise the majority of the data to analyze; journals were collected after each entry, and at the end of the study. Because "implementing the data collection takes time" (Creswell, 2008, p. 611) each journal was carefully dated in order to track any progression that may occur. In the interest of the nature of the study acting to "expose the practice in order to change it" (Bogdan and Biklen, 2007, p. 241) my guiding questions to students were also documented.

Considering the question of developing a literacy of empathy, in written journal responses, I began by establishing a set of strategy codes to identify three areas of focus. Strategy codes, as indicated by Bogdan and Biklen, "refer to the tactics, methods, techniques, maneuvers, ploys and other conscious ways people accomplish various things" (p. 177). The three areas of focus, in which students were presenting their method/technique for written responses and for which coding has been established were:

1. Demonstration of empathic response in writing

2. Ability to make a personal connection to a character or event

3. Appropriate use of emotion vocabulary

The indication of developing an empathic response is identified as the student making reference in their writing that is empathic in nature. Expressing sympathy for a character or a situation or articulating how someone must feel in a particular situation are examples of this. This student sample indicates empathic response:

> I think the Boy feels lonly Because he has no one to play with.
> *Boy 9, September 16*
> In response to *I'm Here*

An ability to make a personal connection, in writing, is indicated by students sharing a personal example of something they have experienced in a similar situation. This also includes student's reflection of being in a situation where they feel the same way that they perceive a character to feel. Statements such as "if I were… I would…" were also considered indications of personal connection. The following is a student sample that indicates personal connection:

> Once at a ctrain station when I was going to go to my old school,
> there was a homeless man playing a gatar (in the ctrain station) many
> people just rushed past to cach there train but me and my mom stayed
> behind and gave the man one doller. If I was the man I would feel sad
> that I do not have a house.
> *Girl 2, November 24*
> In response to *Life*

The appropriate use of emotion vocabulary is indicated by student's using words, both from the class-compiled list of words as well as on their own, that are contextually appropriate. The following is an example from a student's writing:

> If I was Gerald I would feel Embarassed and reluctant to dance,
> hide from everybody and don't dare show my face… But if I met
> the cricket and I was Gerald, I'd feel inspired, and also grateful…
> *Boy 8, November 7*
> In response to *Giraffe's Can't Dance*

Table four demonstrates the symbolic coding established for each of the three areas of focus:

Table 4.
Symbolic Coding for Types of Empathic Responses

	Within Research Text	Within Representation of Results
Empathic Response	$=$	E
Personal Connection	$\approx$	P
Significant Use of Vocabulary	✖	EV

I considered the progression and range of vocabulary use, from September journal entries to January journal entries. Listing all emotion vocabulary present in all students' journals allows me to identify what vocabulary words are positive or negative. I also gain an understanding of student's chronological development of the quality of empathic response through vocabulary used.

Next, I break down the data by response per storybook and create a tally chart of frequency of emotion words in order to identify the most recurrently used emotion words. This should indicate the complexity and diversity of the vocabulary used over time. Listing the top ten most frequently used words will provide a demonstration of complexity and range of student's developing literacy of empathy. A detailed analysis of the data collected is presented in the next chapter.

Chapter Four: Findings

The four classroom practices chosen in this study to explore a measure of empathy are: the development and range of emotion vocabulary, capability of relation to another (be it a character or a situation), an ability to describe a perception of the other and students' capacity toward empathic action. This chapter provides findings of each such aspect in the development toward a literacy of empathy.

The Literacy Rich Environment: Dialogue. The picture books selected for reading aloud to students (as indicated in chapter three, table one) served to provide a context for student discussion. Presenting students with scenarios that they can relate to, allows them to open up about how the character may be feeling. It also allows students to make personal connections or relate to the character, and provide examples of how they felt in a similar or parallel situation. Offering guiding questions to lead discussions based on the events as told in picture books engages students in an empathic frame of mind.

Discussions are prompted by storybooks, and are guided by questions posed from the teacher to the students. Such questions are open-ended and meant to be generative, not for the purposes of assessment. In response to reading the book *I'm Here*, the following class discussion took place:

> *Mrs. B: So what do you think when you see this picture, the picture of the boy and then all the students on the playground?*
> Girl 5: I think he feels alone, that's why he has such a wild imagination so that he can imagine that he's <u>not</u> alone.
> Girl 8: I think that, um, he feels alone and he sees all the other kids so he imagines that he's doing something better than the kids…
>
> Girl 6: Well, on the next page since it says they're there and I'm here, I think he feels like he just doesn't have anyone to play with, he just doesn't have a

friend, and then when he gets his imagination he feels more comfortable where, like he belongs

Mrs. B: How do you think the boy is feeling?

Boy 12: Um, sorta sad

Boy 4: Sort of sad

Boy 9: I think he feels lonely

Boy 10: He feels discouraged because everyone else has friends, and he probably knew he didn't have any

Mrs. B: is there anyone in our class that has sometimes felt a little more like the boy? Who might want to share why?

Boy 8: Because when I just started school, I had no friends to play with, so I just walked around on the field

Mrs. B: And when you were walking on the field, how did you feel

Boy 8 continued: Lonely.

Boy 7: My best friends, two of them they were twins, um went to a different school and I didn't know who to play with cause every day I would play with them. But then the next year, it got better.

Girl 4: When my sister has one of her friends over, I feel sorta lonely because I don't have a friend over

Girl 6: Sometimes, I um, I have friends and like I have a couple of friends and then they, and then sometimes they find someone else to play with and they say they just leave me they just like are standing there and then run to the person they want to play with instead of me and once they get to the person I see them walk away with her I the opposite direction of me

Mrs. B: And when that happens, how does that make you feel?

Girl 6 continued: It makes me feel like they'd rather play with another person instead of me

Mrs. B: Does it make you wonder why they don't want to play with you?

Girl 6: [Nodding]. Yes.

(Field Notes, September 15, 2011)

At this early stage in the research, students are willing to share their thoughts with openness and honesty. Many times throughout such discussion, they require further prompting to identify or verbalize their feeling in relation to an event, though what is poignant, is their natural capacity for relating events from a story to their own experiences, they are able to make parallels between two distinct events, one fictional and one lived, and they are able to identify and relate to the character's feelings.

In reflection of class discussion of <u>I'm Here</u>:
"It strikes me that coming up with solutions is later… in discussions I don't
want to be providing students with solutions, rather, have them generate them
on their own- therefore in this early stage, I don't want to be offering or
engaging them in how to "fix" situations- such as what's happening with the
boy in <u>I'm Here</u> -rather just explore what is happening, what they notice, what
they think about how the character is feeling."
(Field Notes, September 15, 2011)

A classroom rich with conversation or dialogue offers the capacity for students to explore authentic experiences. Dialogue is a continuous thread throughout this research project, students engage in opportunities to dialogue with each other often. Noddings contends that a "desire to be cared for is almost certainly a universal human characteristic" [and allowing students to interact and discuss issues of caring supports the contention that] "caring is a way of being in relation, not a set of specific behaviors… our temptation is to think of caring as a virtue, an individual aspect" (p. 17) but it indeed, can be a climate, or a way of being. In the following section, I outline specifically how the practice of journal writing contributes to student's expression of empathy. It is important to note that the element of dialogue often precedes student's written reflections, as discussions and guiding questions often preceded such work.

The Literacy Rich Environment: Writing. Prompting students to reflect on the characters or events of a story is in consideration of student's stage of empathic development, where students become capable of "advance in self-other differentiation [which then] moves children from 'egocentric' to 'quasi-egocentric' empathy, [and] produces a qualitative transformation" (Hoffman, 2000, p. 88). Such transformation is facilitated by guiding questions, as outlined in Table 3, Chapter 3 and is produced in writing, in the form of student journals.
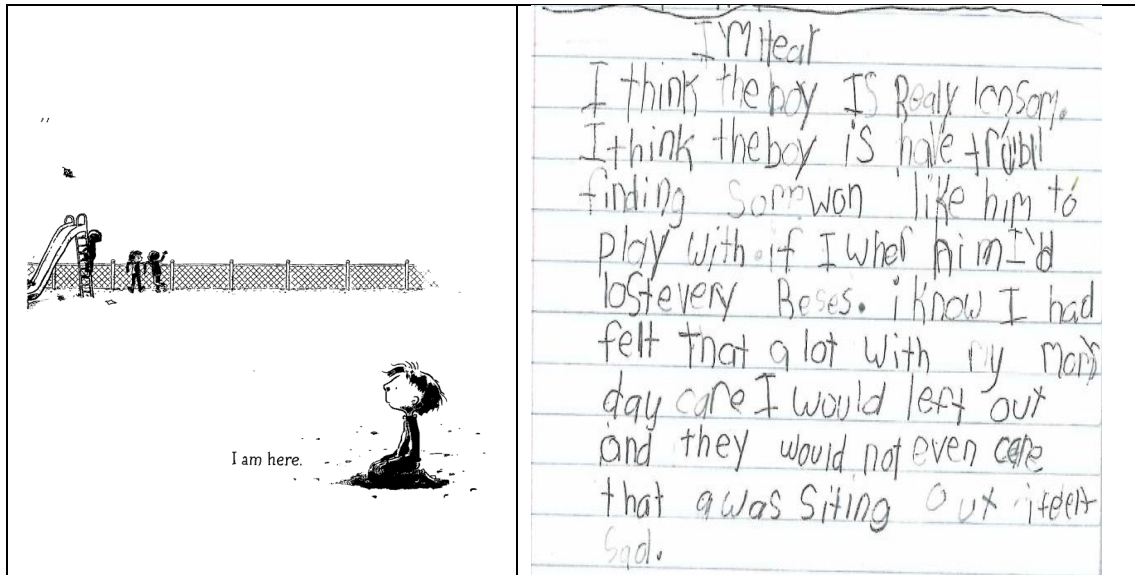
Figure 2. Student Sample: I'm "Hear" (Girl 8, 2011)

In this journal excerpt, the student first expresses how she thinks the boy in

the story is feeling. She then expresses how she would feel if she were in his

situation, transporting herself into the fictional reality of the character. Finally, the

student describes an example of a time that she has felt how she imagines the boy to

feel, making a personal connection to his experience. Such "emotional identification"
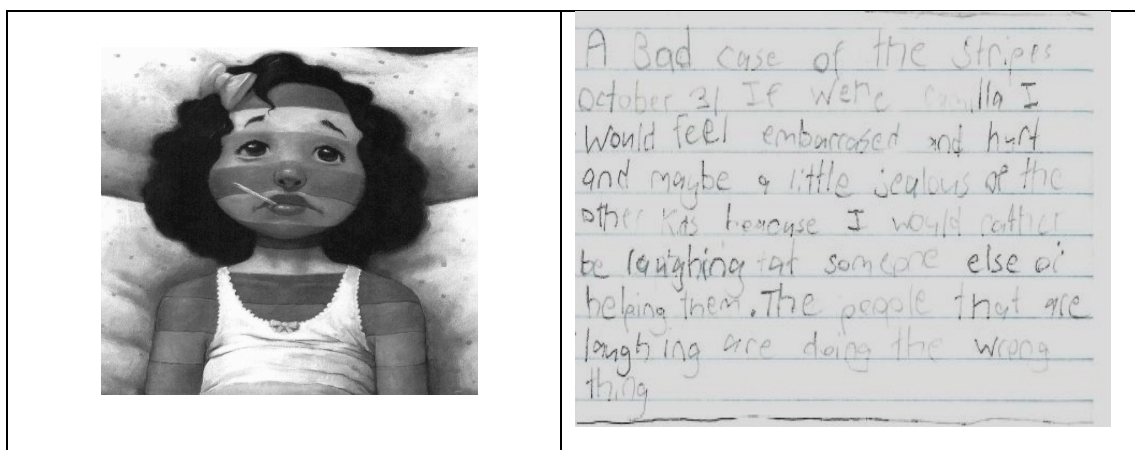
(de Waal, 2009, p. 108) is indicative of empathy.

Figure 3. Student Sample: A Bad Case of the Stripes (Girl 3, 2011)

In the Figure Three example, the student speculates on the feelings of the

character in the story, referring to her as "hurt" and "embarrassed" and claims that

she herself would feel these emotions should she be in the character's situation. The student goes on to say "I would rather be laughing at someone else" and contradicts herself by then writing "[t]he people who are laughing are doing the wrong thing". Such authentic exploration and demonstration of inner thinking is a poignant element to include in this discussion because I feel it is representative of the back and forth nature of empathic relation. The situations that students are presented with are not simplistic scenarios, rather, I have invited students to deal with very complex matters of human nature. How Girl 3 sorts through the emotions and comes to make a decision about the events of the story *A Bad Case of the Stripes* demonstrates the developmental complexity of empathy. Inviting students to navigate their "understanding of a connection between one's own feelings and the feelings of others" (Hoffman, p. 74) is the practice of allowing students to "expand their empathic range" (p. 288).
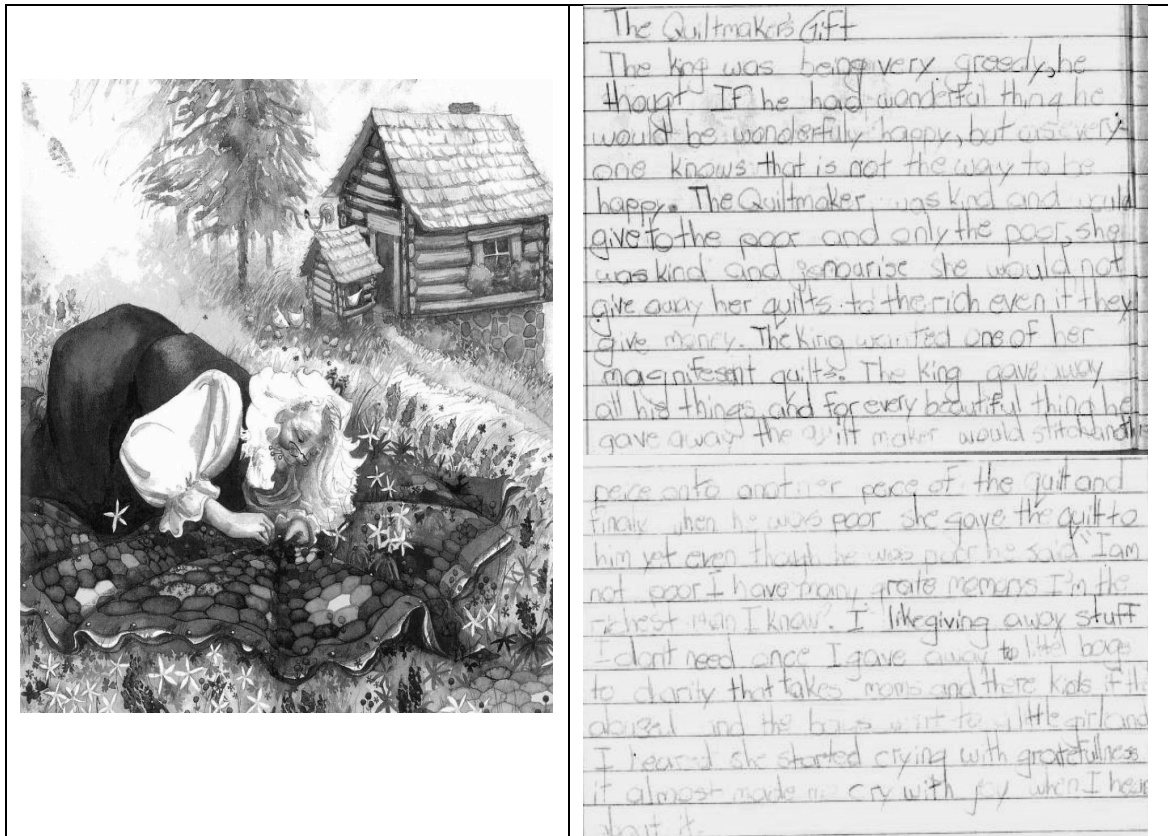
Figure 4. Student Sample: The Quiltmaker's Gift (Girl 5, 2011)

In figure four, Girl 5 demonstrates the progression of empathic response from the beginning of the study to this excerpt, half way through the study. Upon sharing a personal example of empathic action, Girl 5 writes "it almost made me cry with joy when I heard about it". Such powerful expression of personal joy based upon the happiness of another is a celebration of this project "providing[ing] a social environment in which it *is* possible for children to be good and in which they will learn to exercise sound judgment so that the larger society to which they will belong will become still better through their wise participation" (Noddings, 2002, p. 80). As students begin to relate to the characters in the storybooks read, so too do they begin to notice empathy in the world around them:

In reflection of a meeting with a parent, October 27, 2011
A mother mentions that her daughter was crying at home when a contestant on the show "America's Got Talent" was made fun of and "thrown off". The girl expressed to her mother: "Mommy I wish he would have a girlfriend, I feel so sad for him".

(Field Notes, October 27, 2011)

In reflection of a meeting with a parent, November 1, 2011
A mother was in class volunteering today and mentioned that she has noticed a change in her son… discussing topics like "does anyone ever ask you about your shirt" or "do you ever compare about what car you drive". She mentioned to me that he is approaching her more often with questions, which she feels are straight from topics we are exploring at school and that she is appreciating that the messages aren't coming just from her… that her personal ideas of parenting values are being supported at school.

(Field Notes, November 1, 2011)

In reflection of class discussion, November 7, 2011
Today Boy 7 brought up an episode of "Extreme Home Makeover", with a soldier with post traumatic stress disorder. He recognized the word 'stress' and so he paid attention to the episode. Robert spoke about the show, about the man's flashbacks and his experiences, which led to a class discussion about the show and those who have seen it discussed that it's really a show about empathy. I encouraged the students to watch it at home. Most have seen and shared that there is so much kindness… people helping people…
This amazing and unprompted connection I think is a demonstration of student's awareness of empathy in the world around them.

(Field Notes, November 7, 2011)

Such examples are demonstrations of students raised awareness of empathic action

and empathic response. In consideration of a cross section of their written responses,

it is important to the study to consider whether those reflections exhibit a progression

in their sophistication of empathic response. The table that follows includes symbolic

coding for student's ability to respond empathically (E), create a personal connection

to the text (P), and/or appropriately use a significant range of empathic vocabulary

(EV). Any one of the three elements considered alone would be considered a more

basic level of empathic response. When the elements are combined however, the

response demonstrates a higher-level, what de Waal classifies as being such

"combination of emotional arousal, which makes us care, and a cognitive approach, which helps us appraise the situation, [is what] marks empathic perspective taking" (2009, p.100).

Table 5.
Existence of Empathic Response by Type in a Sample of Journal Entries

	The Name Jar	*The English Roses*	*Chrysanthemum*	*A Bad Case of Stripes*	*The Quiltmaker's Gift*	*Giraffe's Cant Dance*	*Lily's Purple Plastic Purse*
Girl 2	E P	E	P	E EV	E EV	E P EV	E P
Boy 6	E P	E EV	E P EV	E EV	E P EV	E EV	E P EV
Girl 6	E P EV	E	E P	E P	E EV	E EV	E P EV
Boy 8	E EV	E EV	E P EV	E P EV	P EV	P EV	P EV
Girl 8	E P	E P	P EV	E EV	E EV	E EV	E P
Boy 10	E P	E	E P	E EV	E	E P EV	E P EV

Such data reveals that toward the end of the study, students demonstrate a greater capacity to respond to storybooks with a higher-level of empathic reaction. Though not all students represented here have all three elements of empathic response, personal connection and empathic vocabulary, their responses do consistently demonstrate at least two of the three elements in the last two examples of storybooks. The selection of students, evenly between both girls and boys, offers a confirmation that student's have developed their capacity to respond empathically.

The Literacy Rich Environment: Dialogue Journals. A student interacting, within the structure of a dialogue journal, intends to allow an authentic connection within empathic responses. In the dialogue journal format, students have the opportunity to have their feelings and emotions validated by their peers, feel related to and as a result, cared for. Noddings contends "[d]ialogue is the most fundamental component of the care model" (2002, p. 16) and affords the potential for student participants to establish an "ever-deepening self understanding" (p. 17) of not only their own perspective, but also the perspective of others. The nature of the dialogue journal "allows for the possibility of mutual conversations" (Bode, 1989, p. 570) and such conversations have the potential for "the development of a mutual understanding… which provides for the foundation of seeking new information" (p. 570).

Prior to setting out with writing dialogue journals, it was important to establish a collective understanding of what a "conversation in writing" looks like. As a collective, a set of criteria was established as a guideline for written responses. The established criteria, including four possible focuses for conversation, have been included in chapter three. Using the model of conversation in writing, students are encouraged to share a connection, ask a question, give a compliment or state their opinion in reflection of another's writing. Figures five through eight are samples of this student work.

Lotsa de Casha   Nov. 22
I think that Mr. Forfilla was kind and
had previously consulted the old owl, so
that is partly why he helped Lotsa
de Casha, even though he refused
to help him. I think the other
reason was to show him that
what the old owl said was true.
Lotsa de Casha seemed greedy,
and didn't want to help anybody.

But is Lotsa all greedy? Or
Lotsa just loves money?

Figure 5. Dialogue Journal One (Boy 6 with Boy 11, November 22, 2011)

Lotsa de Casha
I think Mr. Forfilla was fair in giving Lotsa
de Casha a second chance even after
Latsa da Casha was so rude. The Old Man
was very wise in telling Lotsa da Casha
to put other people in front of himself
to be happy. IF I were Mr. Forfilla I
might not have helped Latsa da Casha
but it was kind of Mr. Forfilla to help.

I completely agree- it was really
kind of Mr. Forfilla to pick up Lotsa
de Casha. What do you think about
Lotsa de Casha?

Figure 6. Dialogue Journal Two (Girl 5 with Boy 6, November 22, 2011)

Lotsa de Casha
     I think mr. forfilla was kind
and genors to let Lotsa de-
casha in after he did not
help him with a weel. when
mr. forfilla Let him on the carriage
he had albo gave him a blackent
So if I wher LotSadecasha
I'd feel extra Luckey
beacuse I shudent have even
ben let on the carrage
and then I got a blancket
wow!

Your right Lotsa De Casha is lucky!
I think Mr Forfilla is kinda selfish
because Losta De Casha was left out in
the cold!
     What do you mean he was selfis
? Who is your favoret caricter?
Well losta De Casha was left out in the
cold! My favorit chariter is
Mr. Forfilla! Whats yours?

Figure 7. Dialogue Journal Three (Girl 8 with Girl 1, November 22, 2011)

I think they shouldn't
have been worried
because he is a normal
size boy for a human
and also it doesn't
matter how big or small
somebody is because
they're in the same
family.
It doesn't matter what
they look like or . . .
If a person's homeless
it doesn't mean you can't
give them money or
food.

I agree for giving other people food
or. money, because you don't want then
to die or anything. what would you do
if your child was shorter than usall?
what would you do if you saw a homele
person?

Figure 8. Dialogue Journal Four (Boy 12 with Boy 10, November 24, 2011)

Such samples indicate students' capability with demonstrating through dialogue that

they "are aware of each other" (Noddings, 2002, p. 17) and are becoming increasingly

aware of how to relate to each other, sympathize with each other, honor each other's

point of view and "take turns as carer and cared-for" (p. 17). Allowing students the

experience of dialogue journal, is affording them the opportunity to communicate

directly with their peers and relate to each other, thereby contributing to the caring culture in the classroom.

      Building Vocabulary. Students' ability to communicate empathically rests in their acquisition and knowledge of emotional vocabulary. An anecdotal baseline assessment of student's emotional vocabulary indicated a very limited range. Students are comfortable with "happy", "sad", "mad" and "excited" and use these words frequently in their repertoire of expression. For this reason, a significant portion of this project is dedicated to building student's emotional vocabulary so they have the tools to express themselves and express empathy.
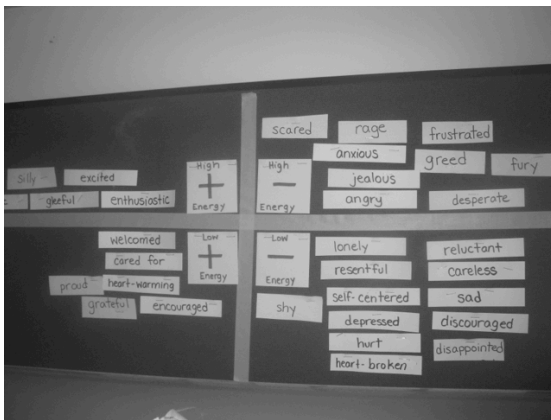
Figure 9. Demonstration of Known Vocabulary. (November, 2011)

Here, Figure 9 demonstrates student's repertoire of emotional vocabulary in November, half way through the study. Through the constructed considerations of picture books and vocabulary building activities, students have established a wider vocabulary base from which to draw when reflecting in their written expressions of empathy. In Figure 6, a comprehensive list of emotion words is completed in January, at the end of the study. Students collaborated to record all the words they learned and know, to create a list of one hundred words to express positive and negative feeling

and emotion words. This transformation, from four basic expressions, to thirty, then finally to one hundred, is a significant measure of the success of the vocabulary-building portion of this study. Next, students' range of vocabulary use is explored, as well as the complexity and diversity of language represented in their journal responses.

- Hopeful
- Resentful
- Grateful
- Anxious
- Loving
- Hyper
- Ecstatic
- Happy
- Amazed
- Desperate
- Frustrated
- Eager
- Excluded
- Greedy
- Hurt
- Confident
- Angry
- Jealous
- Faithful
- Excited
- Furious
- Shy
- Scared
- Careless
- Fearless
- Mindful
- Mindless
- Enthusiastic
- Joyful
- Restless
- Mad
- Proud
- Annoyed
- Discouraged
- Restless
- Depressed
- Afraid
- Silly
- Lonely
- Terrified
- Fearless
- Curious
- Heart Broken
- Sad
- Sorrow
- Crazy
- Tired
- Conscious
- Gleeful
- Rage

- Helpful
- Welcome
- Disappointed
- Embarrassed
- Defiant
- Cool
- Generous
- Awesome
- Gifted
- Thankful
- Blessed
- Caring
- Cared for
- Optimistic
- Pessimistic
- Puzzled
- Unhappy
- Bored
- Reluctant
- Self-Centered
- Encouraged
- Helpless
- Heart Warming
- Merry
- Grieving
- Selfish
- Horrified
- Aggressive
- Bold
- Self Conscious
- Brave
- Kind
- Petrified
- Blue
- Unkind
- Mean
- Friendly
- Horrible
- Phobic
- Honest
- Dishonest
- Self-Aware
- Merciful
- Positive
- Negative
- Peaceful
- Gloomy
- Woeful
- Respectful
- Empathic

Figure 10. Comprehensive list of Student-Generated Emotion Words (January 2012)

In order for students to move beyond the most basic level of emotion words, they must not only *know* a variety of vocabulary, but also be encouraged to *use* this vocabulary in context. Breaking down vocabulary words, according to the instruction in the *HeartSmarts* resource (2007), into high or low energy and positive or negative, allows students a reference to understand different words and instruction in high and low energy, positive and negative words encourages them to explore this range of vocabulary in their written reflections. The recognition of an emotion in another, or in a situation rests on ones capability to classify it within them. In order for empathy to occur, one must be capable of moving past mirroring to a more sophisticated level of recognition and relation, and "language is the mediator or link between the model's feeling and the observer's experience" (Hoffman, 2000, p. 49) or in the case of this project, the representation from the character in the story and the student respondent's experience. The range of words that students are able to use is presented in the table six. This table also demonstrates student's capacity to use a range of vocabulary from the first written response in September, to the last response collected in January.

Table 6:
Range of Vocabulary Utilized

	The Name Jar 09/11	*I'm Here* 09/11	*The English Roses* 09/11	*Chrysanthemum* 10/11	*Have You Filled a Bucket* 10/11	*A Bad Case of Stripes* 10/11	*The Quiltmaker's Gift* 11/11	*Giraffe's Can't Dance* 11/11	*Life* 11/11	*Lotsa de Casha* 11/11	*Mr. Peabody's Apples* 11/11	*Lily's Purple Plastic Purse* 01/12
Positive	9	2	5	5	22	3	17	21	15	12	6	7
Negative	10	19	17	28	18	25	19	19	15	16	19	31
Total	19	21	22	33	40	28	36	40	30	28	25	38

Though the results of the table do not indicate a consistent trend toward increasing, there is a significant general improvement from the range of vocabulary present between the beginning of the study in September (with a total of 19 different vocabulary) and the end of the study, in January (with a total of 38 diverse vocabulary words). Such establishment of vocabulary allows students to become versed in a literacy of empathy, and the intentional instruction around empathic relation "is this combination of emotional arousal, which makes us care, and a cognitive approach,

which helps us appraise the situation, that marks empathic perspective taking" (de Waal, 2009, p. 100).

As students' range of vocabulary develops, so too does the complexity of the language they use in their responses. In table 7, a sampling of journal responses, from throughout the research term, are selected to reveal the frequency that certain emotion words are written. In such exploration, their complexity is indicated. For example, in the first journal entry "sad" is recorded 26 times, whereas in the last journal, "sad" is recorded only five times. Also, more complex words, such as "horrified", "self-centered", "mindful" and "furious" become present in later journals, and often more than once.

Table 7:
Complexity of Vocabulary

The Name Jar	
Vocabulary Used	Frequency
Sad	26
Embarrassed	12
Bad	6
Lonely	6
Scared	6
Nervous	5
Happy	5
Angry	3
Misunderstood	2
Excited	2

Chrysanthemum	
Vocabulary Used	Frequency
Embarrassed	4
Lonely	4
Bad	3
Happy	3
Miserable	3
Scared	2
Depressed	2
Disappointed	2
Sad	2
Ashamed	2

A Bad Case of Stripes	
Vocabulary Used	Frequency
Embarrassed	12
Unmindful	5
Scared	5
Frustrated	3
Lonely	2
Rude	2
Annoyed	2
Sad	2
Stressed	1
Worry	1

Giraffe's Can't Dance	
Vocabulary Used	Frequency
Mean	7
Happy	6
Unmindful	5
Embarrassed	5
Bad	4
Nice	3
Shy	2
Mindful	2
Caring	2
Grateful	2

Lotsa de Casha	
Vocabulary Used	Frequency
Helpful	13
Happy	5
Kind	5
Greedy	4
Wise	4
Rude	3
Mean	3
Upset	3
Self-Centered	2
Mindful	2

Lily's Purple Plastic Purse	
Vocabulary Used	Frequency
Furious	5
Bad	5
Sad	5
Mad	5
Angry	4
Heart-Broken	4
Disappointed	4
Enraged	3
Horrified	3
Embarrassed	3

It is in consideration of the development of vocabulary, students' personal connection to events, and expression of empathy in written responses, that students' empathic awareness in the study is made evident. In the time of the study, the student participants have developed a literacy of empathy. To conclude the research, students were asked to respond to the following question: "What does empathy mean to you?" The following four responses are included to demonstrate the range of response as well as the personal and meaningful representations of empathy present:

Figure 11. Empathy (Boy 5, January 27, 2012)

Figure 12. Empathy Bubble (Boy 11, January 27, 2012)

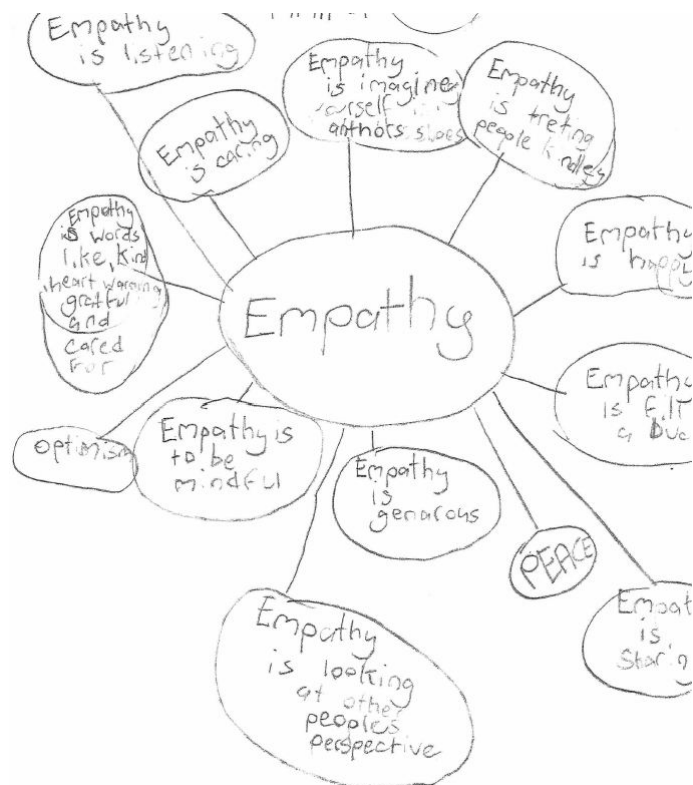*Figure 13. Empathy Means (Boy 8, January 27, 2012)*

Figure 14. Empathy Is (Girl 3, January 27, 2012)

Exploring the topics of empathy in the classroom allows students and teachers to establish and maintain a culture of care, a mutual understanding of value for each other and respect for each other. Further implications inspired by this study are explored in the next chapter.

Chapter Five: Discussion and Implications for Practice

Exploring and developing students' capacity for expressing empathy and considering the impact of empathic teaching on the culture of a classroom was the focus of the study. Examining student's development of vocabulary related to empathy and a maturation of empathic responses contributed to a significant portion of data analysis. In this chapter, there is an overview of the implications this study has on further teaching practice and limitations of the study are explored with an indication for the potential of further study.

Implications for Practice

Because literature, in the form of picture books, inspired most of the discussion and empathic action in the classroom, there has been no perceived "end" to the research. The feeling that the work is not *complete* is something that, as researcher and classroom teacher alike, has had to be contended with during the course of the study. The very nature of the project, to experience and express empathy for another, is recursive. The feeling, during research, that there was not enough time, was a continuous one. At the end of January, as the period of time dedicated to the study came to an end, the feeling that there was so much more to explore with the students was pervasive and that, although a significant amount of material was obtained, five months of work seemed insufficient when the potential for more existed so readily. Such conclusion can support the contention that empathic study with students is more of a general practice than an isolated unit of study and could become a major part of the school curriculum while meeting other learning objectives as well.

The findings of this study are largely impacted by the quality of picture book literature used to elicit responses and dialogue. The choice to use quality literature that inspires discussion of virtues or empathic action rests in the contention that "children should have many opportunities to discuss such virtues and that they should read and hear inspiring stories illustrating the exercise of virtue" (Noddings, 2002, p. 23). Such literature, sought out by classroom teachers, relates to the impetus for, and significance of classroom teachers to model empathic behavior. Because "every teacher is – willingly or not- a teacher of morals" (p. 71), it is important to have intention in daily practice. Teachers carry great responsibility as models of positive and skillful human behavior, and though not all values of all people or all communities are uniform, a teacher is responsible to the community of their classroom of learners, and great value must be placed on citizenship and on the quality of resources selected to teach citizenship.

The topics explored in this study indicate the potential that exists for meaningful change to occur in classrooms. Relationships between educators and students have the capacity to be meaning-filled ones and relationships between students can be fostered to be more than just peers, but caring people as well. This study makes evident implications for the establishment of a classroom community or a school wide culture of *care*, and a focus on caring relations draws to attention something that perhaps more educators could teach intentionally. Supporting the development of a literacy of empathy and mindfully teaching children toward a "socialization that allows [them] to experience a variety of emotions… will increase

the likelihood of children's being able to empathize with different emotions: It will

expand their empathic range" (Hoffman, 2000, p. 288).

Limitations and Implications for Further Research

The study focused on the use of picture books to provoke discussion and

empathic response. A significant limitation, as pointed out earlier, was the limitation

of time available for the study which was limited to one classroom and 21 students

which is not a statistically significant number to draw conclusion or make predictions,

but the quality of the engagement and the positive change in those few students in a

relatively short time did show a positive difference in expression and understanding

of empathy. Extending the amount of time to explore ideas of empathy in the

classroom could also allow the expansion of resources used beyond picture book

literature. Chapter books, non-fiction works, current events, movies and even music

all have the potential to elicit empathic response and given more time, would be a

valuable addition to the study of empathy with children, increasing their range of

experience.

When considering the range of vocabulary, as presented in Table Six, Chapter

Four, a direct progression of vocabulary development is not representative. One

reason for this is that not all picture books elicit the same level of response. Some

books are more relatable than others, have more familiar situations or are more

interesting to the students. The order of books, as presented to the students during the

study, was not chosen for chronological complexity and therefore responses are

cyclical in nature, not increasing in progression. Growth of empathic response in this

study is not indicated by a distinct progression in one area of consideration, rather, all

the elements, being vocabulary development, empathic expression, dialogue journal and personal connections, demonstrate indications of growth through their interconnectedness.

Asking students to record their responses in written form has implications for communicative integrity. As in the work of any classroom, adaptations for students with communication disabilities, with delayed communication skills or with a general weakness in writing must be considered. Allowing students to use an adaptive device or a scribe becomes important for ensuring that student's thoughts are accurately translated to writing. Encouraging students to adapt for their individual needs, and considering these needs in advance, of course, is a representation in empathy itself.

Finally, whether a student is truly intrinsically empathic or not can be difficult to know. Because the study was conducted during class time, and written work collected by classroom teacher as researcher, it is hard to know whether students were writing genuine responses from their heart of experience, or whether they were hoping to write the "correct" response that researcher/teacher was looking for. The focus then must include observations of the culture of the classroom, whether examples of students taking care of each other become more present. Such anecdotal observation is the work of teachers daily, regardless of engagement in any study. The data that has been collected as a part of this study has been done so in the interest of exploring an implication, not of proving a fact. The exploration of empathy is significant and relevant work in classrooms.

This study did make it clear that teachers can benefit from the reminder of their important work as models and students of all ages can benefit from expanding

their emotional vocabulary, from examining their interactions with their peers and

from an engagement in empathic dialogue. Though this study was conducted with

students in division two, there is potential for such work to be conducted with

students of all ages. In Appendix B, a unit of study is presented which allows for age-

equivalent modifications. Also, relevant curriculum outcomes reached within this unit

of study, from Kindergarten to Grade Nine, are presented.

The benefit of empathic study for students is evident in the following student

reflections:

> Empathy is exstreemly importent to me. Empathy is nottising peaples feelings
> and caring. Emapthy is love, caring and laughing. When people listen that
> means they care. To me empathy is not a choise.
> *Girl 6, January 2012*

> Empathy is careing, helping someone, kindness. Peacefull to each other.
> Empathy is when you warm someones heart, or you welcome someone to a
> classroom and you say bye when they are going.
> *Boy 1, January 2012*

> I learned that empathy is a kind caring person not just to your family or
> friends even strangers. People do empathy by doing kind and caring things
> without people telling you to. If someone got hurt anothers life is worth
> saving.
> *Girl 1, January 2012*

The greatest implication for future study is the acceptance of empathic instruction as

a necessary and integral part of daily curriculum in classrooms. When we afford our

children the best possible care in public education, and we equip them with the skills

that they need to be empathic citizens, we can venture optimistically toward a future

society that makes room for kindness and caring relations.

References

Bode, B. (1989). Dialogue journal writing. *The Reading Teacher*, 42, 568-571.

    Retrieved from: http://www.jstor.org/stable/20200235.

Bogdan, R., & Biklen, S. K. (2007). *Qualitative research in education: An*

    introduction to theories and methods. Boston: Pearson.

Borba, M. (2001). *Building moral intelligence: The seven essential virtues that teach*

    kids to do the right thing. San Fransisco: Jossey-Bass.

Bulatch, C. (2002). Implementing a character education curriculum and assessing its

    impact on student behavior. *The Clearing House: A journal of educational*

    strategies, issues and ideas, 76, 79-83. Retrieved from:

    http://www.jstor.org/stable/30189797.

Cattaneo, L., & Rizzolatti, G. (2009). The mirror neuron system. *Neurological*

    Review, 66, 557-560. Retrieved from www.archneurol.com.

Cooper, B. (2010). In search of profound empathy in learning relationships:

    Understanding the mathematics of moral learning environments. *The Journal*

    of Moral Education, 39, 79-99. doi:10.1080/03057240903528717

Creswell, J. C. (2008). *Educational research: Planning, conducting, and evaluating*

    quantitative and qualitative research. New Jersey: Pearson.

de Waal, F. (2009). *The age of empathy: Nature's lessons for a kinder society*.

    Toronto: Random House.

Finley, S. (2008). Arts-based research. In L. Cuevas Shaw & V. Knight (Eds.),

    Handbook of the arts in qualitative research, (pp. 71-81). Los Angeles: Sage.

Gambrell, L. (1985). Dialogue journals: Reading writing interaction. *The Reading Teacher*, 38, 512-515. Retrieved from http://www.jstor.org/stable/20198839.

Gordon, M. (2005). *Roots of empathy: Changing the world child by child*. Toronto: Thomas Allen.

HeartSmarts. (2007). *Heart Smarts: Bridging academic and emotional learning grade 3-5 teacher kit*. Boulder Creek, USA: Institute of Heart Math.

Hoffman, M. (2000). *Empathy and moral development: Implications for caring and justice.* Cambridge: Cambridge University Press.

Iacobini, M. (2009). Imitation, empathy and mirror neurons. *Annual Review of Psychology,* 60, 653-670. doi:10.1146/annure.psych.60.110707.163604

Keen, S. (2006). A theory of narrative empathy. *Narrative,* 14, 207-236. Retrieved from http://www.jstor.org/stable/20107388.

Mar, R.A., Oatley, K., & Peterson, J. B. (2009). Exploring the link between reading fiction and empathy: Ruling out individual differences and examining outcomes. *Communications,* 34, 407-428. doi:10.1515/COMM.2009.025

Mind Up. (2011). *The mindup curriculum: Brain-focused strategies for learning and living.* New York, USA: The Hawn Foundation.

Noddings, N. (2002). *Educating moral people: A caring alternative to character education*. New York: Teachers College Press.

Noddings, N. (2005). *The challenge to care in schools: An alternative approach to education* (2nd ed.). New York: Teachers College Press.

Phillips, C. (2003). Nurturing empathy. *Art Education,* 56(4), 45-50. Retrieved from

http://www.jstor.org/stable/3194063.

Schertz, M. (2007). Avoiding 'passive empathy' with philosophy for children. The

Journal of Moral Education, 36, 185-198.

doi:10.1080/03057240701325308

Appendix A.

Annotated Bibliography of Story Books

Andreae, G., and Parker-Rees, G. (1999). *Giraffe's Can't Dance.* London: Orchard

Books.

Gerald is a clumsy giraffe who gets ridiculed at the annual jungle dance

because he can't dance. Gerald is discouraged until he meets a cricket who

teaches him that he can dance, only it may be to a different song.

Brumbeau, J. (2000). *The Quiltmaker's Gift.* New York: Orchard Books.

The quiltmaker generously makes quilts for the needy and refuses to make a

quilt for the greedy kind. When she agrees to make him a quilt, it is only

under the condition that he give all his possessions away first. The king learns

the value of generosity.

Choi, Y. (2001). *The Name Jar.* New York: Dragonfly Books.

Unhei moves from Korea to find America quite different. She refuses to tell

her classmates her Korean name because she fears they will make fun of her

and she seeks to find one that is easier to pronounce. Her friends Joey and Mr.

Kim encourage her to keep her real name because of its special meaning.

Cooney, B. (1982). *Miss Rumphius.* New York: Puffin Books.

    Alice Rumphius dreams that she will travel across the world and live by the sea. Her grandfather tells her that she can do anything, as long as she makes the world a more beautiful place. As she grows she has many adventures, and when she settles by the sea she realizes what she must do: she plants lupine seeds everywhere making the world more beautiful.

Henkes, K. (1991). *Chrysanthemum.* New York: Scholastic Inc.

    Chrysanthemum is so proud of her name, until she begins school and discovers how different her name is from all the other children. She feels ashamed of her name and gets made fun of at school. When the teacher reveals her name is Delphinium, Chrysanthemum restored her pride in her name and the students changed their attitudes toward her.

Henkes, K. (2004). *Lily's Purple Plastic Purse*. New York: Scholastic Inc.

    Lily loves school, until her teacher disappoints her. She becomes angry and writes a nasty letter to her teacher, only to learn later that he wrote her an encouraging note. Lily feels terrible and must find a way to apologize to her teacher.

Madonna. (2003). *The English Roses.* New York: Callaway.

    The English Roses are four girls who look down on Binah because she is prettier and more kind than they are. A fairy godmother reveals Binah's story

to them, and they discover that she has no mother and many difficult responsibilities. The English Roses learn a lesson not to judge or ne jealous of others and they befriend Binah.

Madonna. (2005). *Lotsa de Casha.* New York. Callaway.

Lotsa de Casha is the richest and most greedy man in the country, but with all his money, he is very unhappy. He searches for happiness but falls into trouble and learns that it is friendship, not money that will make him happy.

Madonna. (2003). *Mr. Peabody's Apples.* New York: Callaway.

Tommy Tittlebottom makes an assumption about Mr. Peabody and he tells the other members of the baseball team. When Mr. Peabody explains the truth to Tommy, it is too late. Tommy learns the power that words have, and the difficulty in reversing your actions.

McCloud, C. (2006). *Have You Filled a Bucket Today?: A Guide to Daily Happiness for Kids.* Northville: Ferne Press.

The introduction of the metaphoric "bucket" encourages children to treat people positively, respectfully and with kindness. The use of the metaphor "bucket dipping" reminds of the impact that negative treatment has on others.

Nolen, J. (2005). *Hewitt Anderson's Great Big Life*. New York: Simon & Schuster.

Hewitt is a normal-sized boy born to a family of giants. He lives in the world

of the giant. His parents are always concerned about him instead of

appreciating him for who he is. One day, Hewitt's tiny size saves his family's

life and his parents learn to appreciate him exactly as he is.

Reynolds, P. H. (2011). *I'm Here.* New York: Simon & Schuster.

The boy in the story is separated from all of the other children. They do not

play with him. The boy discovers a paper and makes an airplane and his

imagination soars. Another child connects with the boy, and they become

friends, introducing us to the lesson that the distance between people is only

as great as you allow it to be.

Reynolds, P. H. (2004). *Ish.* Cambridge: Candlewick Press.

Ramon loves to draw, until his brother discourages him. He decides to quit,

but his sister reveals an art gallery of all Ramon's drawings. She teaches

Ramon that his drawings are perfect just as they are, and that art is just art, it

doesn't need to be a certain way.

Reynolds, P. H. (2006). *So Few of Me.* Cambridge: Candlewick Press.

Leo has so many things to do. He makes lists that grow and grow. Leo thinks

it would be easier if he multiplied himself, but this makes the work multiply

too. Leo learns the lesson that doing less, but doing it well, is more valuable than doing more, poorly.

Shannon, D. (1998). *A Bad Case of Stripes.* New York: Blue Sky Press.

Camilla loves lima beans, but she worries about what other people think of her. When her skin changes colors, and her classmates make fun of her, the only cure is to eat lima beans but Camilla denies that she loves them until it's almost too late. Finally, Camilla realizes that it doesn't matter what other people think, she eats her lima beans and is cured.

Viorst, J. (1972). *Alexander and the Terrible, No Good, Very Bad Day.* New York: MacMillan.

Nothing goes Alexander's way, he is miserable about all of the bad things that happen to him. Alexander thinks it would be better to move to Australia, but realizes that bad things can happen anywhere. Alexander learns that it's how you choose to see things that make a real difference to happiness.

Appendix B

The Teacher's Guide to the Empathic Classroom

Introduction

Our culture is inundated by stories of terrorism, economic collapse, environmental destruction and suffering. It is the nature of our global community that allows us to access, impact, and be impacted by, events all over the world. Though this means that our students are open to more possibility than ever, to teleconference with a classroom in Tel Aviv or Kiev or to participate in a semester abroad, it can also affect us in a negative way. More than ever before citizens are faced with questions of cultural identity as they are presented with cultures they do not know, societal traditions with which they are unfamiliar and economic repercussions of actions that take place a world away. As technology progresses exponentially, teachers are faced with preparing students for a world that is not yet, and cannot yet be known. As the global population rises, earth's natural resources dwindle and the survival of the animal kingdom becomes increasingly threatened. In these larger contexts, teachers are challenged locally with preparing students to be stewards for sustainability.

As classroom teacher, the hidden curriculum of creating a safe and caring classroom environment is a fundamental priority. As educators we know that students need to feel safe in order to learn. Today's classroom context is one of diversity, host to students who bring a dynamic variety of academic, social, and emotional needs, all of who have the right to be successful learners. There is no question that it is necessary to engage students in developing a literacy of empathy. Empathic understanding, like academic understanding, must be taught and cannot be taught in

isolation; academic learning and emotional learning are interconnected. Developing a culture of care in a classroom is more than a solitary unit of study, it is a way of being. As models, teachers have the distinct responsibility of demonstrating empathic interactions with their students, the parent community and their colleagues.

This resource is presented as a series of lessons, to support the development of a culture of care and a literacy of empathy. Though they are presented chronologically, they are intended to be springboards for a comprehensive classroom environment study, not as isolated lessons that are not revisited. It is my hope, that as a teacher you will find rich and engaging discussions with your students and you will feel inspired when you witness your students taking care of each other. At the end of the day, we all benefit from feeling a little more inspired.

Lesson One: Developing a Culture of Care	
The beginning of the school year is a time to set the tone for the culture of the classroom- a space that is shared between students and between students and teacher. I would recommend doing this lesson on the first day of school if possible, or in the first week at least.	
Materials	Ish by Peter H Reynolds Mandala (Blackline master found online)
Objective	To identify and value student identity, individuality and the classroom as a safe, diverse environment.
Suggestion for Implementation	Read Ish with students. Promote discussion with the following guiding questions: -Why was Ramon frustrated/defeated with his artwork? -Do you think it was fair for his brother to say those things? Why? -How do you think Ramon felt? -What changed Ramon's perspective/the way he felt? -What is the message in the story? -How can we make sure that no one in our class feels the way that Ramon did? (It may be appropriate to record responses on chart paper, to remain as a visual in the classroom.) Introduce the "About Me Mandala". Share sample if appropriate. Brainstorm categories that students feel are valuable to include in their own mandala. Encourage students to consider their strengths, likes, and aspects that make them unique. Allow time for students to complete mandalas. Once students have had sufficient time to complete their individual mandalas, place them into partners or small groups to share. Inform students that at the end of sharing, they will be prompted to introduce a peer to the class, using information shared from the mandala. Allow time for sharing in groups, and then for presentations to the class.
Reflection/Discussion	Why is it important that we learn about each other? How does knowing more about your classmates help us to care for each other in this shared space?

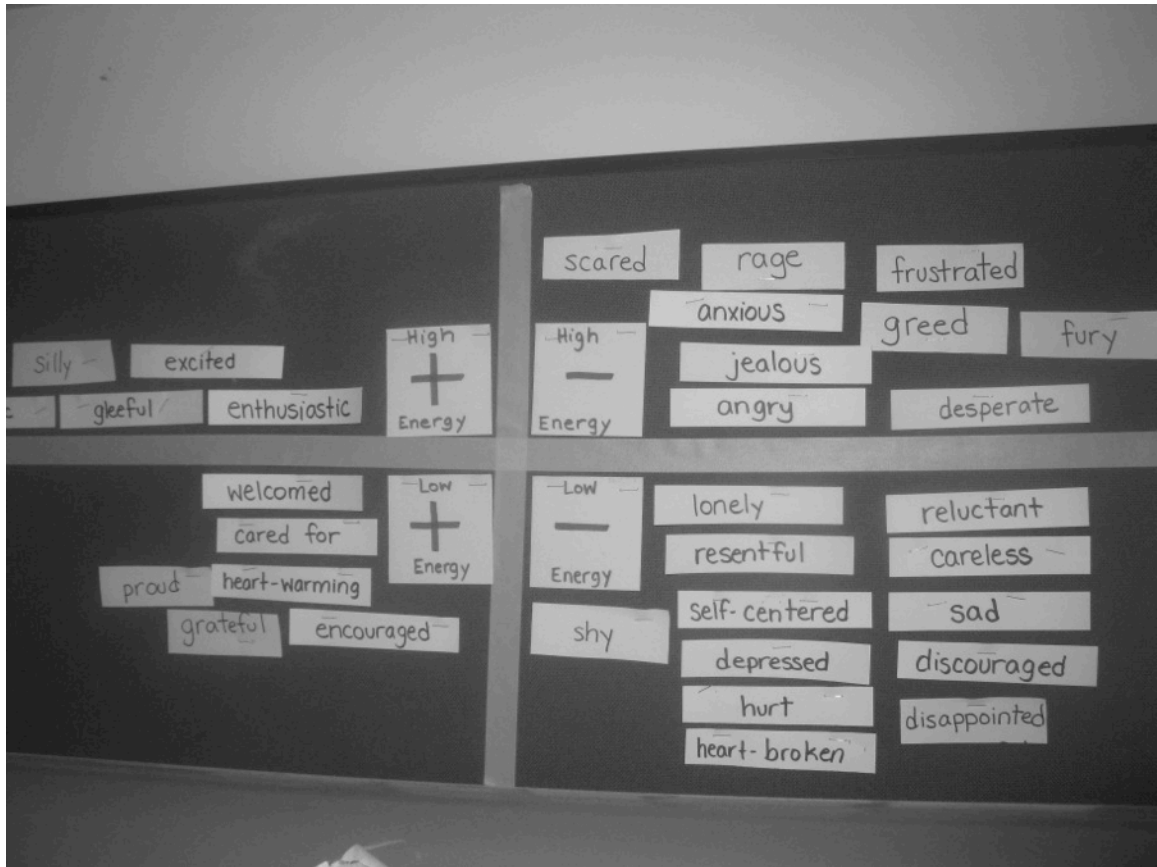| Lesson Two: Developing a Culture of Care	
Name activities are popular ways to spend the first few days of school- name games, name art, nametags and labeling. Name art in a graffiti style using the program Art Rage is featured in the sample. This lesson adds some substance to some of these activities and can launch discussions centered on a caring classroom.	
Materials	The Name Jar by Yangsook Choi
Objective	To reinforce concepts of uniqueness, from lesson one and introduce students to concepts like: name identity, cultural identity, being a new student, being a student from another country, embarrassment, fitting in with peers, feeling welcome.
Suggestion for Implementation	Read The Name Jar with students. Promote discussion with the following guiding questions: -Why do you think Unhei was blushing on the bus? -Has anyone here ever been in a situation where they felt shy or embarrassed? How did it make you feel? -Why do you think Unhei told her classmates that she had not picked a name? -What do you think you would say if you were in that situation? -Why does Unhei feel comfortable telling Mr. Kim her name but not her classmates? -Do you think Joey was a good friend to her? How? -What could you have done to make Unhei feel more comfortable sharing her Korean name if she was your friend/in your class? -Would anyone like to share their traditional name or share a story about their name? Ask students to journal a response to the story, their thoughts, reactions and opinions.
Reflection/Discussion	When people say your name incorrectly, do you correct them? What value do you place on your name?

Supplementary Lesson: Heart Smarts Resource	
Exploring Emotions Lesson 1.1	
Materials	Heart Smarts Resource Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst
Objective	For students to gain an understanding that a range of emotions is normal, that emotions or feelings come and go, and that each day we have to opportunity to begin again.
Suggested Heart Smarts Implementation	-Read the story with students -Pause and discuss throughout the story how Alexander is feeling -Display Slide 2 to students and discuss the feelings that the pictures evoke. -Invite students to brainstorm what each person may be feeling in each photo.
Implementation Possibilities Without Heart Smarts	-Read the story with students - Pause and discuss throughout the story how Alexander is feeling -Discuss emotions, feelings and what it means to have a range of emotions -Brainstorm feeling and emotion words, and invite students to role-play each feeling. What would "mad" look like? What does "sad" look like? Happy? Excited?
Reflection/Discussion	As teachers, we engage our students in problem solving and conflict resolution daily. Do our students have the vocabulary to support such interactions? Are our students able to express what they are feeling or why they are motivated a certain way? These are important concepts to address with our students, early in the school year to support a culture of care in our classrooms.

Lesson Three: Developing a Culture of Care	
Our schools are inclusive schools. They host a diverse population of students. Whether differences among students are cultural, physical or otherwise, such difference can serve as inspiration for teaching about kindness, caring and compassion within differences.	
Materials	I'm Here by Peter H. Reynolds
Objective	To introduce students to the idea of acceptance, that all people have feelings, even those who may not be in one's peer group, who may seem different or even strange.
Suggestion for Implementation	Read I'm Here with students. Promote discussion with the following guiding questions: -What do you think when you see this picture, the picture of the boy and then all the students on the playground? -Do you think the boy separates himself, or do you think the kids separate themselves from the boy? What do you think? -Why would someone separate himself or herself from everyone else? -How do you think the boy is feeling? -In the end of the story, when the girl picks up the plane and comes over to him, is he happy about it, do you think? -Do you think that the boy is a little bit different, from all the other kids? The way he repeats the words "boom boom boom" "up up up" "fold fold fold". -Have you ever met anyone that you think is a little bit strange or different? -If you've seen someone who seems a little bit *strange* do you WANT to approach him or her? -Do you think that the boy finds it easy to get a friend from the group? -What if this boy was you? Ask students to journal a response to the story, their thoughts, reactions and opinions.
Reflection/Discussion	What messages of acceptance does our class give? How do we think people deserve to be treated? Are we willing to do the work in caring for the people around us?

Supplementary Lesson: Heart Smarts	
Exploring Emotions Lesson 1.2	
Materials	Heart Smarts Resource Chart Paper
Objective	To extend and clarify vocabulary associated with emotion To introduce students to the idea of high energy and low energy emotion as well as positive and negative emotion.
Suggested Heart Smarts Implementation	-Brainstorm as many emotion words as possible and record on chart paper -Examine the list of words, and discuss if they seem more positive or more negative? - Introduce Slide 3 to students and explain that an emotion can be high or low energy, positive or negative. Anger, for example, is a negative high-energy emotion. Discuss several examples. -Ask students "When you feel _____, do you feel energized or low, drained?" -Share Slide 4 with students, to reinforce the quadrants and their associated emotions. -Using the emotion cards on pages 18 and 19 of Heart Smarts, allow students to create an emotional window, pasting words into their appropriate quadrant. -If students are in groups, discussion should be encouraged. Are there discrepancies?
Implementation Possibilities Without Heart Smarts	-Brainstorm as many emotion words as possible and record on chart paper -Examine the list of words, and discuss if they seem more positive or more negative? -Explain that emotions can be high and low energy, positive or negative. Demonstrate this on the board or using a bulletin. -Allow students to create an emotional window of their own, classifying some of the emotion words from the chart paper, into their appropriate quadrant. -If students are in groups, discussion should be encouraged. Are there discrepancies?
Reflection/Discussion	If we are asking our students to accept each other, care for each other and participate as members of a caring classroom environment, we must consider whether they have the language to support such experiences.

Silly — excited
— gleeful — enthusiastic

High
+
Energy

High
—
Energy

scared | rage | frustrated
anxious | greed | fury
jealous
angry | desperate

Low
+
Energy

welcomed
cared for
proud | heart-warming
grateful | encouraged

Low
—
Energy

lonely | reluctant
resentful | careless
self-centered | sad
shy | depressed | discouraged
hurt | disappointed
heart-broken

Lesson Four: Developing a Literacy of Care	
Creating an awareness of how students interact with each other is an important aspect of a caring classroom. Although not all students will be friends, a climate of respect and friendliness should be expected. We should allow students the opportunity to explore their identities within groups of friends and encourage a dialogue about how we interact with each other.	
Materials	The English Roses by Madonna
Objective	To raise student's awareness of the impact of judgment, and to the idea that our notions of another person are notions, and not necessarily the truth. Jealousy, gratefulness and empathy are explored.
Suggestion for Implementation	Read The English Roses with students. Promote discussion with the following guiding questions: -How do you think Binah feels about her life? -Why do the English Roses treat her this way? -Do you think the English Roses learn something in the story, a lesson? -Have you ever been jealous? What does jealousy look like? Feel like? -How do you deal with jealousy? -Does everyone deal with jealousy the same way? -Are there positive ways to deal with feelings like jealousy? What are they? -What were the things in the story that Binah was grateful for? -What are the things in your life that you can be grateful for? -Does being grateful help you to focus on something more positive than jealousy? -Why does the fairy godmother take the girls to see Binah's real life? -How do assumptions shape opinions? -Is it fair to judge someone before you know his or her situation? Ask students to journal a response to the story, their thoughts, reactions and opinions.
Reflection/Discussion	If we focus outward, make assumptions about people, judge and become jealous, we are unable to see the good in our own lives. This can be true for academic achievement. How do we encourage our students to focus on their own achievement, be equally open about their strengths and areas for growth and set personal goals based on their own needs, rather than based on their peers'.

Lesson Five: Developing a Literacy of Care	
The story Chrysanthemum is similar to The Name Jar in many ways. Revisiting the concept, but with a new book in a different context, allows students to express their ideas in a new way. We should allow students multiple opportunities to discuss scenarios that are relevant to their experiences.	
Materials	Chrysanthemum by Kevin Henkes
Objective	To revisit ideas including: identity, belonging in a peer group, peer pressure, the effects of words and actions on another.
Suggestion for Implementation	Read Chrysanthemum with students. Promote discussion with the following guiding questions: Why did Chrysanthemum love her name? How did Chrysanthemum feel on the first day of school? Why didn't she feel better with her parent's encouragement? How do you think the students in the class contributed to Chrysanthemum's "wilting"? If you were her classmate, what would you say to Chrysanthemum? Why did the teacher's name make Chrysanthemum feel better? Do you think, as students, you have the opportunity/power to make an impact, as Ms. Twinkle did? Is there a connection to Chrysanthemum's story and Unhei's? Ask students to journal a response to the story, their thoughts, reactions and opinions.
Reflection/Discussion	What personal connections are students making to the character in the story? Is there a difference in their written responses when compared to their responses from The Name Jar? What vocabulary are students using?

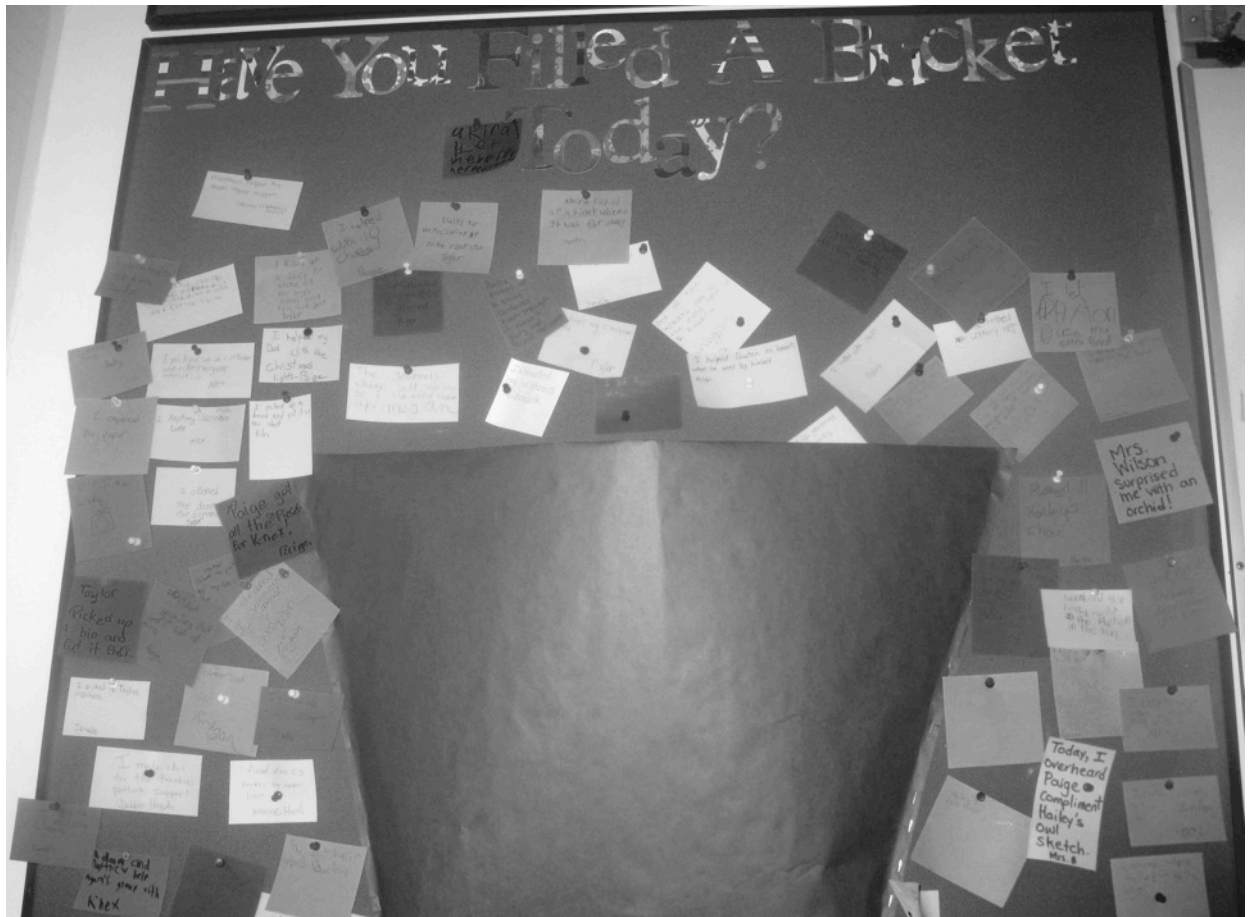| Supplementary Lesson: Heart Smarts	
Exploring Emotions Lesson *Apply It* 1.2	
Materials	Heart Smarts Resource
Objective	To extend and clarify vocabulary associated with emotion To introduce students to the idea of high energy and low energy emotion as well as positive and negative emotion.
Suggested Heart Smarts Implementation	-Divide students into pairs or groups and hand out the *Apply It* Situation Cards 1.4 -Allow students time to practice role playing some scenarios from the cards -Remind students to focus on conveying the emotion while they present -To reinforce concepts previously learned, invite the audience to guess whether emotions conveyed were high energy, low energy, positive or negative emotions.
Implementation Possibilities Without Heart Smarts	-Brainstorm scenarios with students. Record scenarios on the board. Guiding questions can be: -What is an example of a time that you've felt a strong emotion, positive or negative? -Introduce the idea of role-play to students, have them partner up or divide themselves into groups. -Allow students time to practice role playing some scenarios from the board -Remind students to focus on conveying the emotion while they present -To reinforce concepts previously learned, invite the audience to guess whether emotions conveyed were high energy, low energy, positive or negative emotions.
Reflection/Discussion	Role-play is a valuable tool to reinforce concepts. In certain circumstances, role-play can serve as practice for real life scenarios that children will encounter.

Lesson Six: Developing Care in Action	
Developing a common language in the classroom is an important aspect of students being able to relate to each other as they relate to the material….	
Materials	Have You Filled a Bucket Today? by Carol McCloud Bulletin board with a bucket/image of a bucket Multiple pieces of paper Push Pins
Objective	To inspire students to empathic action
Suggestion for Implementation	Read Have You Filled a Bucket Today with students. Brainstorm all the ways that we can fill the buckets around us. Make a list on the board or with chart paper. Ask students to write a reflection in response to these guiding questions: What are some examples of times that you've had your "bucket filled" and it has made you feel happy? What can you do to make sure that you're not a "bucket dipper"? Is it easy to avoid being a "bucket dipper"? Can you think of a time that you've had your "bucket dipped"? How did it make you feel? Allow time for students who volunteer to share examples from their writing. It will be valuable for their peers to make connections to shared experiences. Once students have shared, introduce the class "Bucket" and the idea that we can share our positive experiences as inspiration. Procedure for class bucket: Students can use papers available to thank people for acts of kindness, to affirm people for empathic events witnessed, or to share with the class something they have offered to another. This display can be ongoing; students can be encouraged to write what they notice daily or weekly.
Reflection/Discussion	What strategies do the students have for avoiding being a "bucket dipper"? Asking students to connect their personal feelings around times that they've had their "bucket dipped" with their motivations to become a "bucket dipper" is an important step in their awareness.

Have You Filled a Bucket Today?

There are so many ways we can fill the buckets of our classmates:

-pick up a pencil that fell

-ask someone to join you for lunch

-remind someone to bring their music folder to class tomorrow

-pick up a lonely mitten and find its partner

-if someone was away yesterday, welcome them back and say "I missed you"

-invite someone to join you on your team in gym or at recess

-share an idea

-compliment a drawing or painting

-say "thank you"

-say "good morning"

-offer to help

-if someone is hurt, offer to help

-say "I'm sorry"

Supplementary Lesson: Heart Smarts	
Exploring Emotions Lesson 1.4	
Materials	Heart Smarts Resource
Objective	To present students with a strategy to shift their emotional state, from negative to positive, from high energy to neutral.
Suggested Heart Smarts Implementation	-Engage students in a breathing exercise and ask them to pay attention to how it shifts their mood. -Invite students to imagine breath flowing into their hearts and ask them: -What changes did you notice? -How do you feel? -Using the *HeartShift* slide, introduce students to the vocabulary and notion of *HeartShift*. -Discuss with students the importance in checking in with emotions and being able to identify how they are feeling. -Practice *HeartShift* as a strategy to calm.
Implementation Possibilities Without Heart Smarts	- Engage students in a breathing exercise and ask them to pay attention to how it shifts their mood. -Invite students to imagine breath flowing into their hearts and ask them: -What changes did you notice? -How do you feel? -Discuss with students the importance in checking in with emotions and being able to identify how they are feeling. -Introduce deep breathing as one method of creating a sense of calm
Reflection/Discussion	Specific instruction on strategies for shifting emotional state is valuable. As teachers, we should not assume that all students have personal strategies, nor should we assume that their strategies are effective. Students should be encouraged toward a discourse of emotion and how to manage their emotions.

Supplementary Lesson: MindUP	
Getting Focused, Unit One, Lesson One: How Our Brains Work	
Materials	MindUP Curriculum resource MindUP poster "Getting to Know and Love Your Brain"
Objective	To introduce the basic functions of the brain (amygdala, hippocampus and prefrontal cortex) and identify how the brain functions to understand events, alert us of danger (or perceived danger) and remember things. To introduce students to the idea of mindfulness.
Suggestion MindUP Implementation	-Use the brain poster to introduce and explain the functions of the amygdala, hippocampus and prefrontal cortex. -Introduce each term, and each function individually with illustrative examples -Focusing on the amygdala, discuss with students the biological predisposition to the fight or flight reaction. Connect this with the idea of mindfulness- and share some examples. -As a class, record some examples of scenarios when the amygdala would be working -It is important for students to understand that in order to be mindful, to allow their prefrontal cortex to focus, they must learn strategies to control their amygdala.
Implementation Possibilities without MindUP	-Explore the parts of the brain, using the internet or a picture book with parts of the brain. -Focus on the functions of the amygdala, hippocampus and prefrontal cortex. -Focusing on the amygdala, discuss with students the biological predisposition to the fight or flight reaction. Connect this with the idea of mindfulness- and share some examples. -As a class, record some examples of scenarios when the amygdala would be working -It is important for students to understand that in order to be mindful, to allow their prefrontal cortex to focus, they must learn strategies to control their amygdala.
Reflection/Discussion	Discussions of the brain can be engaging for students. Perhaps there have been students who have difficulty "buying in" to some of the exploration of emotions so far in the unit. Building a brain out of modeling clay, researching the parts of the brain, or role playing the idea of "fight or flight" can all be ways to encourage students to become engaged.

Supplementary Lesson: MindUP	
Getting Focused, Unit One, Lesson Two: Mindful Awareness	
Materials	MindUP Curriculum resource MindUP poster "Getting to Know and Love Your Brain" MindUP "Mindful and Unmindful" cards So Few of Me by Peter H. Reynolds Chart Paper
Objective	To introduce the concepts of *mindful* and *unmindful* thoughts and actions. For students to connect mindfulness to the brain, to begin to explore strategies to be mindful and ultimately, to connect mindfulness to empathic understanding of the other.
Suggested MindUP Implementation	-Warm up with the mindful awareness auditory exercise -Explain to students that mindful attention, such as in the exercise, supports calming the amygdala. -Begin to provide examples of mindful and unmindful behaviors, then encourage students to share examples. -It is important to connect for students, that recognizing unmindful behavior is the first step to making changes to that behavior. -Using the cards, challenge students to categorize each scenario under a heading Mindful or Unmindful.
Implementation Possibilities without MindUP	-Invite students to sit for 30 seconds, without telling them why. Once the time is up, ask them to list (verbally) everything they heard in that 30 seconds. -Next, invite students to sit in the room for 30 seconds again, quietly, with a small piece of paper to record all the sounds they hear. -Compare the difference between the first time they were sitting, and the second time. When students were challenged to intentionally focus on the sounds around them- they were more tuned in and could identify more things. This can be an explanation of mindfulness. -Brainstorm, as a class, the difference between mindful action and unmindful action. -Invite students to think of a time when they were unmindful. Discuss: What were the results? What happened? How could you have been more mindful? -Read So Few of Me with students as an illustration of mindfulness. -List, on chart paper, the many ways we can be mindful of each other.
Reflection/Discussion	Awareness of behavior is essential to modification of behavior. If we want students to be mindful of each other, then we must first allow them to understand what it means to be mindful.

We are Mindful when...

- we focus when we listen.
- we listen to everything THEN decide.
- we think about how our words affect others and their feelings BEFORE we speak.
- we don't judge each other when we say or do something wrong. We ALL make mistakes.
- we accept everyone's ideas and LISTEN.
- we think about how we impact the earth.
- we are peaceful and take care of each other.

Supplementary Lesson: Mind Up	
Getting Focused, Unit One, Lesson Three: The Core Practice	
Materials	MindUP Curriculum resource Instrument with resonating sound
Objective	To introduce students to a strategy for calming their minds For students to realize the importance of focus and possibly see the value in focusing exercises.
Suggested MindUP Implementation	Following the steps provided in the lesson: -Ask students to sit comfortably with their eyes closed or lowered -Ask students to pay attention to their breathing, even if their mind wanders to think about other things, remind them to come back to pay attention to their breathing -Remind them to relax their shoulders -Ask students to open their eyes and discuss how they feel. -Repeat the breathing exercise another time, although this time, using the instrument you've selected ask students to listen until they can no longer hear the chime/ring. Practice this a few times with students Long and careful listening is the key to this core practice. The practice of listening to the chime can be repeated throughout the day. Discuss with students the benefit of such activity for their brain.
Implementation Possibilities without MindUP	-Ask students to sit comfortably with their eyes closed or lowered -Ask students to pay attention to their breathing, even if their mind wanders to think about other things, remind them to come back to pay attention to their breathing -Remind them to relax their shoulders -Ask students to open their eyes and discuss how they feel. -Repeat the breathing exercise another time, although this time, using the instrument you've selected ask students to listen until they can no longer hear the chime/ring. Practice this a few times with students -Long and careful listening is the key to this core practice. The practice of listening to the chime can be repeated throughout the day. Discuss with students the benefit of such activity for their brain. Discuss with students any connections to *Heart Shift* they may be having.

Strategies for Mindfulness

♥ Shift

30s. Listening

Relaxing Heart Chime

Lesson Seven: Reflecting on Care	
How do we encourage students to take responsibility for their own actions, to make decisions based on what they know is right, and to take care of themselves.	
Materials	A Bad Case of Stripes by David Shannon
Objective	To raise student's awareness of the decisions we make being influenced by our peer group, that being true to your own self is an important aspect of taking care of yourself. Ideas of peer pressure, self-consciousness, bullying and difference are presented.
Suggestion for Implementation	Read A Bad Case of Stripes with students. Discussion can be centered around the following guiding questions: -Why wouldn't Camilla eat lima beans? -What do you think about that? -Do you think it is important to like the same things and do the same things as your friends? -Can friends be different? -What if your friends didn't like something that you liked, such as the music of Justin Bieber- would you lie? Do you think it is wise to lie? -What qualities of friendship make it safe for you to be different from your friend? -If you were Camilla, how do you think you would feel when your classmates were yelling out colours and shapes and making fun of you? -Do you think Camilla enjoyed all the attention from the doctors and the newscasters at her house? -What do you think the old woman meant when she said "I knew the real you was in there somewhere"? -Is it fair to think someone is strange for the foods they eat? What else is unfair to judge about a person? After discussion, students can reflect in their journals. As a class, you can construct a list of "qualities that make a good friend" or "all the weird things we like don't make us weird".
Reflection/Discussion	In a caring classroom, diversity in all its forms should be celebrated. Students benefit from experiences with diversity, from social, cultural to academic differences. A classroom culture that celebrates diversity is one that allows students to be comfortable as their own selves.

Lesson Eight: Reflecting on Care	
Students' egocentricity is a normal and healthy stage in their growth. They are not however too egocentric to consider the feelings of others, identify with the notion of greed and understand the impact a "good deed" can have on another. It is important to open student's experiences to include acts of kindness, selflessness and generosity.	
Materials	The Quiltmaker's Gift by Jeff Brumbeau
Objective	To introduce the question: what do we gain from selfless acts? How do we benefit from being kind and caring to our peers, the members of our community and world? Greed and selflessness are concepts that are reinforced.
Suggestion for Implementation	Read The Quiltmaker's Gift with students. Discussion can be centered around the following guiding questions: -In the beginning of the story, what is the king like as a person? -Why does he seek out the quilt maker? -What is the quilt maker like as a person? - How does the king change from the beginning of the story to the end? -What lesson does the king learn? -Why does the quilt maker give her quilts secretly, at night, when no one can see her, know who she is, or thank her for it? -Can anyone share a time that they themselves were selfless, and offered something to someone for no reward or recognition? -When the king says: "I am not poor… I might look poor, but in truth my heart is full to bursting", what is the message he is telling us? Ask students to journal a response to the story, their thoughts, reactions and opinions.
Reflection/Discussion	So often, during the Christmas season people's minds and hearts are open to charity. This story offers a lot of opportunity for community service, as connected to curriculum at any time in the school year. This story can be inspiration for class projects or school-based projects to become involved with charity or a charitable organization of some kind.

Lesson Nine: Reflecting on Care	
Introducing the ideas of empathy to students in a variety of formats is important to support their understanding that empathy extends beyond the classroom. This lesson is designed to provide students with a familiar context, and inspire them to look at it a new way, through the empathic lens.	
Materials	Movie: Monsters Inc. Blackline master of Monsters Inc. recording sheet
Objective	A review of the concepts covered thus far- high and low, positive and negative energy, mindful and unmindful actions and filling a bucket. This lesson aims to ask students to apply their understandings of empathy to a new situation.
Suggestion for Implementation	Introduce students to the Monsters Inc. empathy challenge. While watching the movie, can you find and record: Actions that are high energy and low energy positive and negative. One character filling another character's bucket Mindful and Unmindful actions Choose a character and explain in words or pictures how you would feel if you were in their shoes at a particular scene in the movie.
Reflection/Discussion	Checking in with our students is valuable to see if any concepts are confused or misunderstood. How students respond to this exercise can be a valuable indication for assessment.

Monsters Inc.

High and Low, + and – Energy	Filling a Bucket
Mindfulness	Unmindfulness

Imagining myself in   shoes

Lesson Ten: Reflecting on Care	
The students in our classrooms have a diverse set of skills and needs. No two students have the same strengths. Honoring such difference and valuing students' individual needs sets a tone of understanding and of caring in a classroom.	
Materials	Giraffe's Cant Dance by Giles Andreae and Guy Parker-Rees
Objective	To reinforce previously discussed topics of inclusion, honoring individual difference, taking care of each other.
Suggestion for Implementation	Read Giraffe's Can't Dance Discussion can be centered around the following guiding questions: -Discuss Gerald. What are the things that make him unique? -How do the other animals make him feel? -How does Gerald overcome his sadness, loneliness and have the courage to dance? -Discuss the idea of courage. -What are the unique skills each of you has? -What would you like to learn? -Does doing something like dancing have a "right" way and a "wrong" way? -How do we encourage each other or destroy each other with the messages we give? -How are we encouraged by positive messages? -This is a good opportunity to review the bucket board and discuss some of the positive affirmations between classmates. Ask students to respond in their books about how they would feel if they were in Gerald's situation. Allow time for students to share their writing with their peers, either volunteers to the whole group or in smaller student-chosen groups. Such sharing promotes a sense of understanding between the students.
Reflection/Discussion	Dancing is an excellent form of physical exercise. Many students love to dance, and do not have the same inhibitions as adults when it comes to dancing. Consider having "dance party" in your classroom, simply by turning on the radio and allowing all of your students to share their gift of dance, like Gerald.

Lesson Eleven: Reflecting on Care	
The words we say are the messages that we give to people. Student's awareness of their language, their tone of voice, body posture is important for them to consider as members of a class community. How we speak to each other is how we treat each other.	
Materials	Mr. Peabody's Apples by Madonna
Objective	An introduction to the negative nature of gossip, the impact of our words.
Suggestion for Implementation	Read Mr. Peabody's Apples Discussion can be centered around the following guiding questions: -What is the message in this story? -How does Mr. Peabody feel when he is on the field alone, and no one shows up because they think he is a thief? -How would you feel if you were Mr. Peabody? -Do you think what happened to Mr. Peabody is fair? -Discuss the line "remember the power of your words" -Discuss the feathers in the story and the possibility of Tommy actually retrieving all the feathers, do students understand this symbol and the significance? -Allow time for sharing, has anyone ever made an assumption about something that ended up being untrue? Has anyone ever been like Mr. Peabody and had a person believe something about him or her that was not true? How does this feel? -Are students able to connect this story to The English Roses from a previous lesson? Ask students to respond in their books about how they would feel if they were in Mr., Peabody's shoes. How would they feel? Allow time for students to share their writing with their peers, either volunteers to the whole group or in smaller student-chosen groups. Such sharing promotes a sense of understanding between the students.
Reflection/Discussion	Gossip can be a negative influence on the culture of a classroom. Students should become aware of the potential hurt that gossip can cause.

Supplementary Lesson: Mind Up	
Getting Focused, Unit Two, Lesson Four: Mindful Listening	
Materials	MindUP Curriculum resource Mystery sound activity sheet
Objective	For students to identify mindful listening, to connect listening to caring interactions
Suggested MindUP Implementation	-Review mindfulness and the connection to the 3 parts of the brain discussed previously -Discuss with students: -Do you think listening is a skill? How do you pay attention to just one sound when there is noise all around you (like in a classroom)? -Brainstorm examples of times when students need to "block out" distracting sounds? -Using the Mystery Sound Activity Sheet, perform the noises suggested (pencil tap, paper rip) while students close their eyes and record on the Mystery Sound Activity sheet what they think they are. Reveal the objects and discuss. -Discuss the idea of listening focus with students. -How does this connect with caring interactions and how we treat each other?
Implementation Possibilities without MindUP	-Review mindfulness and the connection to the 3 parts of the brain discussed previously -Discuss with students: -Do you think listening is a skill? How do you pay attention to just one sound when there is noise all around you (like in a classroom)? -Brainstorm examples of times when students need to "block out" distracting sounds? -In partners, have one student hide behind a partition or file folder and make a sound (tap a pencil, rip a paper)- can their partner guess what sound is being made? Trade roles. -Discuss the idea of listening focus with students. -How does this connect with caring interactions and how we treat each other?
Discussion/Reflection	Dr. Cynthia Chambers, professor at the University of Lethbridge once suggested that as our peers begin a presentation we "put them into the light" imagine them on stage, a single light shining on them, as they are the most important one. Such visual can support students with valuing the voice of their peers- setting such valuable expectation is important.

Lesson Twelve: What makes A Conversation Good?
Interaction is a skill, which can be learned. We must value taking time to teach students how to effectively interact with people beyond basic manners. Students can learn how to have conversations if they are given the opportunity to practice.
As a class, brainstorm the elements of a good conversation by asking students these guiding questions: -How do you know that the person you're speaking to is listening? -How do you know they care what you are saying? As a class, come up with your criteria for what makes a good conversation, and post in the classroom for reference.

Dialogue Journal
- share a connection
- ask a question
- give a compliment
- state your opinion

Lesson Thirteen: Caring Interactions	
Dialogue journals promote a different kind of feedback for students, rather than teacher voice offering affirmation, students read from their peers directly. Peers offering reflections to each other, in their own authentic voices, promotes a sense of understanding.	
Materials	Lotsa de Casha by Madonna
Objective	To introduce students to the idea that what you give is what you get in return, that positive actions inspire positive actions and that kindness results in caring.
Suggestion for Implementation	Read Lotsa de Casha with students. Discussion can be centered around the following guiding questions: -Do you think Mr. Forfilla should have picked Lotsa up when he was stranded? -What would you have done? -What lesson do you think Lotsa de Casha learned in the story? Invite students to respond in writing. They may choose to write about either Forfilla or Lotsa, or both characters in the story. Prior to writing inform them that they will "trade" their work with the work of a classmate and offer reflections to them, in the form of written conversation. Dialogue journals are introduced as such. Once students have had the opportunity to complete their own writing, they trade books with another. The classroom teacher can also preselect students and distribute books if more appropriate. Students then take time to read and respond to their peer's thoughts and ideas, using the previously constructed conversation guidelines.
Reflection/Discussion	Dialogue journals offer another form of sharing among students and as an unfamiliar method of writing may require some teacher modeling initially. What value do you observe in your students interacting this way?

Supplementary Lesson: Mind Up	
Unit Three Lesson Ten: Perspective Taking	
Materials	MindUP curriculum resource Hewitt Anderson's Great Big Life by Jerdine Nolen
Objective	For students to identify and understand alternate perspective and for students to apply open-minded perspective in every day social situations.
Suggested MindUP Implementation	-Read aloud a familiar story book- a fairy tale is a good example- and discuss with students the alternate perspectives in the story. What if a different character had told the story; would it have been told the same way? -Discuss with students questions like: -Which character do you agree with more? -Could there be another perspective? -What happens when people make decisions with only hearing one side of the story? (Connect with previous lesson-Mr. Peabody's Apples) -How does mindfulness support hearing multiple perspectives? Read Hewitt Anderson's Great Big Life and discuss the multiple perspectives in the story.
Implementation Possibilities without MindUP	-Ask two students to stand in the classroom back to back and take turns describing what they see. -Ask students: -Do they see the same things? Why not? -Because the students have a different perspective on the room, their interpretations are different. -Read aloud a familiar story book- a fairy tale is a good example- and discuss with students the alternate perspectives in the story. What if a different character had told the story; would it have been told the same way? -Discuss with students questions like: -Which character do you agree with more? -Could there be another perspective? -What happens when people make decisions with only hearing one side of the story? (Connect with previous lesson-Mr. Peabody's Apples) -How does mindfulness support hearing multiple perspectives? Read Hewitt Anderson's Great Big Life and discuss the multiple perspectives in the story.
Reflection/Discussion	Perspective taking can take time to understand, students may require a few lessons (like reading fractured fairy tales) to understand the idea of perspective.

Supplementary Lesson: Mind Up	
Unit Three Lesson Eleven: Choosing Optimism	
Materials	MindUP curriculum resource A glass or container with water half way Optimistic/Pessimistic Thoughts sheet
Objective	For students to identify and understand optimism and pessimism and to understand the benefits of viewing their world optimistically.
Suggested MindUP Implementation	-Demonstrate the container of water to the students and ask if the glass is half empty or half full. -Does everyone see it that way? -Explain to students the difference between an optimistic point of view and a pessimistic point of view -Read aloud the statements printed on the lesson guide and ask students to give thumbs up to optimistic statements, and thumbs down to pessimistic statements. -Give students a personally relevant scenario, and ask them to record both points of view on their sheet.
Implementation Possibilities without MindUP	- Demonstrate the container of water to the students and ask if the glass is half empty or half full. -Does everyone see it that way? -Explain to students the difference between an optimistic point of view and a pessimistic point of view -Read aloud the statements printed on the lesson guide and ask students to give thumbs up to optimistic statements, and thumbs down to pessimistic statements. -As a class, brainstorm scenarios that may be viewed either optimistically or pessimistically. -Ask students to choose a scenario from the brainstormed list and record both points of view (alternately, students could role play both sides of a situation). -Invite students to make an "optimistic collage" of images that portray happiness.
Reflection/Discussion	Discussing optimism and pessimism within the context perspective taking is a valuable opportunity for students to make connections and increase their understanding.

Lesson Fourteen: Caring Interactions	
Allowing our students to develop a common understanding of concepts, a common language to approach things, supports the culture of care and an ability to empathize with the other. When students recognize and can label what someone is experiencing, they are better able to empathize, and a common understanding of the qualities of friendship, for example, supports this ability.	
Materials	Chart paper and pens
Objective	For students to collaborate on a definition of friendship.
Suggestion for Implementation	Discuss friendship. Possible guiding questions to support the discussion can be: -What does it mean to be a friend? -What makes a friend a good friend? Invite students to write in their response books, in whatever format appropriate. Once students have completed, ask them to select their most important/significant quality. With the available chart paper, students can record their selected quality, to compile a class chart of "Friendship Means…"
Reflection/Discussion	Many students, of various ages, can struggle with the challenges of friendship. Addressing these challenges case by case may not be the most effective strategy to support growth. Student's benefit from the opportunity to explore, classify and define the qualities that, as adults, we take knowing for granted.

Lesson Fifteen: Caring Interactions	
Encouraging our students to take care of each other, to be kind to each other and to consider the other can have real impact on the state of our world. Though they may be small, our classrooms hold important members of our planet. Though our classrooms may seem isolated, they are connected with the world at large and students can and should know that they have the capacity to make the world more beautiful.	
Materials	Miss Rumphius by Barbara Cooney
Objective	To reinforce the idea that kindness and caring interactions make the world around us a better place to be. To introduce students to the idea that they have impact as an individual.
Suggestion for Implementation	Read Miss Rumphius with students Discussion can be centered around the following guiding questions: -How did Miss. Rumphius make the world more beautiful? -Why does the author tell us that the most difficult task is making the world a more beautiful place? -Do you think that beautiful only means how something looks, or can it be more? -What are the ways that you think you can make the world a more beautiful place? Invite students to share their ideas, and once everyone has had a chance to share, ask students to reflect in writing.
Reflection/Discussion	Supporting students with understanding the idea of "beauty" as being more than visual is important. Beauty can be an emotion and it can be an interaction.

Supplementary Lesson: Heart Smarts	
Listening With Your Heart Lesson 3.3	
Materials	Paper
Objective	For students to engage with each other and express genuine interest in each other's individual interests, skills and gifts.
Suggested Heart Smarts Implementation	-As a class, generate questions that students feel they would enjoy answering and would enjoy knowing about someone else. -Establish "ground rules" for interviewing behavior -Model the process of interviewing -Allow the class time to conduct interviews -Reflect with students: -What did you learn about your classmates? -How did it feel when you were the center of attention?
Implementation Possibilities without Heart Smarts	- As a class, generate questions that students feel they would enjoy answering and would enjoy knowing about someone else. -Establish "ground rules" for interviewing behavior -Model the process of interviewing -Allow the class time to conduct interviews -Reflect with students: -What did you learn about your classmates? -How did it feel when you were the center of attention? Challenge students to prepare a presentation on behalf of their peer.
Reflection/Discussion	Opportunities where students interact with each other are the most valuable practice for compassionate interaction. Students finding out that they have commonalities, with someone who is not necessarily their "friend" allows their empathic growth.

Lesson Sixteen: Caring Interactions	
Students need to have the opportunity to learn about forgiveness. They should be encouraged to view mistakes, not just academic mistakes, as opportunities for growth.	
Materials	Lily's Purple Plastic Purse by Kevin Henkes
Objective	To introduce students to concepts of disappointment, mistakes, forgiveness
Suggestion for Implementation	Read Lily's Purple Plastic Purse with students. Discussion can be centered around the following guiding questions: -Do you think that Lily dealt with her anger in an appropriate way? -Why did Lily write the nasty note to her teacher? -When she opened her purse on the way home, Lily felt terrible… why? -Why do you think Lily felt so bad when she got home? -Do you think she tried to bribe her teacher with cookies? -If you were Mr. Slinger, would you forgive Lily? -Do you think that Lily was truly sorry? How do you know? Invite students to reflect in their writing books. Allow time for student volunteers to share reflections.
Reflection/Discussion	How do we model forgiveness for our students? How do we accept their mistakes? How do we, as teachers, admit our own mistakes when we are wrong?

Supplementary Lesson: Mind Up	
Unit Four Lesson Fourteen: Performing Acts of Kindness	
Materials	MindUP curriculum resource
Objective	For students to experience the benefits of sharing kindness.
Suggested MindUP Implementation	-Invite students to consider the following guiding questions: -Do you need special skills to be kind? -Who deserves kindness? -How do you feel after someone has done something kind for you? -How do you feel after doing something kind for someone? -Do you have to see the effect of kindness to be able to feel good about it? Invite students to perform three acts of kindness in the next three days. Review with students once the three days are complete. Encourage students to journal their experience.
Implementation Possibilities without MindUP	- Invite students to consider the following guiding questions: -Does it cost anything to be kind? -Who deserves kindness? -How do you feel after someone has done something kind for you? -How do you feel after doing something kind for someone? -Do you have to see the effect of kindness to be able to feel good about it? Hand out a class list of first names to every student. Invite them to compliment each person beside their name. Collect the papers and compile each student's compliments onto one single sheet. Pass the sheets out to students and have them read the multiple compliments from their classmates. Discuss how reading this makes them feel. Encourage students to journal their experience.
Reflection/Discussion	Offering our students the opportunities to take care of each other and compliment each other contributes to a culture of care.

Connection to Alberta Program of Studies

English Language Arts: Kindergarten to Grade Nine

Kindergarten	
Discover and Explore	-share personal experiences prompted by oral, print and other media texts - talk about ideas, experiences and familiar events -talk and represent to explore, express and share stories, ideas and experiences
Clarify and Extend	-listen to experiences and feelings shared by others -express interest in new ideas and experiences
Use Strategies and Cues	-ask questions and make comments during listening and reading activities
Respond to Text	-participate in shared listening, reading and viewing experiences, using oral, print and other media texts from a variety of cultural traditions and genres, such as picture books, fairy tales, rhymes, stories, photographs, illustrations and video programs -listen and view attentively -relate aspects of oral, print and other media texts to personal feelings and experiences -talk about and represent the actions of characters portrayed in oral, print and other media texts - talk about experiences similar or related to those in oral, print and other media texts
Create Original Text	- draw, record or tell about ideas and experiences -talk about and explain the meaning of own pictures and print
Plan and Focus	-make statements about topics under discussion -ask questions to satisfy personal curiosity
Select and Process	-ask questions to make sense of information
Organize, Record and	-represent and talk about ideas and information; dictate to a scribe

Evaluate	-share new learning with others
Enhance and Improve	-make statements related to the content of own and others' pictures, stories or talk -retell ideas to clarify meaning in response to questions or comments -explore and experiment with new words and terms associated with topics of interest -experiment with sounds, colors, print and pictures to express ideas and feelings
Present and Share	-share ideas and information about own drawings and topics of personal interest -use drawings to illustrate ideas and information, and talk about them -speak in a clear voice to share ideas and information -make comments that relate to the topic being discussed
Respect Others and Strengthen Community	-share stories, using rhymes, rhythms, symbols, pictures and drama to celebrate individual and class accomplishments
Work Within a Group	-participate in class and group activities -find ways to be helpful to others -listen to the ideas of others

Grade One	
Discover and Explore	-share personal experiences that are clearly related to oral, print and other media texts -talk with others about something recently learned -make observations about activities, experiences with oral, print and other media texts
Clarify and Extend	-listen and respond appropriately to experiences and feelings shared by others -ask questions to get additional ideas and information on topics of interest
Use Strategies and Cues	-talk about print or other media texts previously read or viewed -identify the main idea or topic of simple narrative and expository texts
Respond to Text	-participate in shared listening, reading and viewing experiences, using oral, print and other media texts from a variety of cultural traditions and genres, such as poems, storytelling by elders, pattern books, audiotapes, stories and cartoons -relate aspects of stories and characters to personal feelings and experiences -retell interesting or important aspects of oral, print and other media texts -tell, represent or write about experiences similar or related to those in oral, print and other media texts -tell what was liked or disliked about oral, print and other media texts
Understand Forms, Elements and Techniques	-tell what characters do or what happens to them in a variety of oral, print and other media texts
Create Original Text	- generate and contribute ideas for individual or group oral, print and other media texts -write, represent and tell brief narratives about own ideas and experiences

Plan and Focus	-explore and share own ideas on topics of discussion and study -connect information from oral, print and other media texts to topics of study -ask and answer questions to satisfy information needs on a specific topic
Select and Process	-use text features, such as illustrations, titles and opening shots in video programs, to access information -use questions to find specific information in oral, print and other media texts
Share and Review	-share ideas and information from oral, print and other media texts with familiar audiences -answer questions directly related to texts
Organize, Record and Evaluate	-represent and explain key facts and ideas in own words -recognize and use gathered information to communicate new learning
Enhance and Improve	-ask or respond to questions or comments related to the content of own or others' pictures, stories or talk -rephrase by adding or deleting words, ideas or information to make better sense -identify and use an increasing number of words and phrases related to personal interests and topics of study
Present and Share	-present ideas and information to a familiar audience, and respond to questions -ask questions to clarify information -be attentive and show interest during listening or viewing activities
Respect Others and Strengthen Community	-share personal experiences and family traditions related to oral, print and other media texts -share ideas and experiences through conversation, puppet plays, dramatic scenes and songs to celebrate individual and class accomplishments -use appropriate words, phrases and sentences to ask questions, to

	seek and give assistance, and to take turns
Work Within a Group	-work in partnerships and groups -help others and ask others for help -ask questions and contribute ideas related to class investigations on topics of interest -take turns sharing ideas and information

Grade Two	
Discover and Explore	-contribute relevant ideas and information from personal experiences to group language activities -talk about how new ideas and information have changed previous understanding -express or represent ideas and feelings resulting from activities or experiences with oral, print and other media texts
Clarify and Extend	-connect own ideas and experiences with those shared by others
Use Strategies and Cues	-connect personal experiences and knowledge of words, sentences and story patterns from previous reading experiences to construct and confirm meaning -identify the main idea or topic and supporting details of simple narrative and expository texts
Respond to Text	-engage in a variety of shared and independent listening, reading and viewing experiences, using oral, print and other media texts from a variety of cultural traditions and genres, such as legends, video programs, puppet plays, songs, riddles and informational texts -respond to mood established in a variety of oral, print and other media texts -connect situations portrayed in oral, print and other media texts to personal and classroom experiences -retell the events portrayed in oral, print and other media texts in - sequence suggest alternative endings for oral, print and other media texts

	-discuss, represent or write about interesting or important aspects of oral, print and other media texts -express thoughts or feelings related to the events and characters in oral, print and other media texts -identify and use words and sentences that have particular emotional effects -identify words in oral, print and other media texts that create clear pictures or impressions of sounds and sights
Understand Forms, Elements and Techniques	-recognize that ideas and information can be expressed in a variety of oral, print and other media texts
Create Original Text	-use own and respond to others' ideas to create oral, print and other media texts -add descriptive words to elaborate on ideas and create particular effects in oral, print and other media texts
Plan and Focus	-relate personal knowledge to ideas and information in oral, print and other media texts -ask questions to determine the main idea of oral, print and other media texts -ask questions to focus on particular aspects of topics for own investigations
Share and Review	-share, with familiar audiences, ideas and information on topics -clarify information by responding to questions
Organize, Record and Evaluate	-examine gathered information to decide what information to share or omit
Enhance and Improve	-identify features that make own or peers' oral, print or other media texts interesting or appealing -develop categories of words associated with experiences and topics of interest
Present and Share	-present ideas and information by combining illustrations and written texts -clarify ideas and information presented in own oral, print and other

	media texts, by responding to questions and comments -ask relevant questions to clarify understanding and to have information explained -show enjoyment and appreciation during listening and viewing activities
Respect Others and Strengthen Community	-discuss the experiences and traditions of various communities portrayed in oral, print and other media texts -ask for and provide clarification and elaboration of stories and ideas -participate in shared language experiences to acknowledge and celebrate individual and class accomplishments
Work Within a Group	-work in a variety of partnerships and group structures -identify ways that class members can help each other

Grade Three	
Discover and Explore	-connect prior knowledge and personal experiences with new ideas and information in oral, print and other media texts -explain understanding of new concepts in own words -explore ideas and feelings by asking questions, talking to others and referring to oral, print and other media texts
Clarify and Extend	-ask for the ideas and observations of others to explore and clarify personal understanding -ask questions to clarify information and ensure understanding
Use Strategies and Cues	-share ideas developed through interests, experiences and discussion that are related to new ideas and information
Respond to Text	-connect own experiences with the experiences of individuals portrayed in oral, print and other media texts, using textual references -connect portrayals of characters or situations in oral, print and other media texts to personal and classroom experiences

	-discuss, represent or write about ideas in oral, print and other media texts, and relate them to own ideas and experiences and to other texts
	-make inferences about a character's actions or feelings
	-express preferences for one character over another
	-express feelings related to words, visuals and sound in oral, print and other media texts
Understand Forms, Elements and Techniques	- discuss ways that visual images convey meaning in print and other media texts
	-describe the main characters in terms of who they are, their actions in the story and their relations with other characters
	-identify ways that messages are enhanced in oral, print and other media texts by the use of specific techniques
Create Original Text	- experiment with ways of generating and organizing ideas prior to creating oral, print and other media texts
	-use sentence variety to link ideas and create impressions on familiar audiences
Plan and Focus	-use self-questioning to identify information needed to supplement personal knowledge on a topic
	-identify facts and opinions, main ideas and details in oral, print and other media texts
	-contribute ideas for developing a class plan to access and gather ideas and information
Share and Review	-organize and share ideas and information on topics to engage familiar audiences
Organize, Record and Evaluate	- list significant ideas and information from oral, print and other media texts
Enhance and Improve	-share own oral, print and other media texts with others to identify strengths and ideas for improvement
	-combine and rearrange existing information to accommodate new ideas and information
Present and Share	-identify and set purposes for listening and viewing

Respect Others and Strengthen Community	-describe similarities between experiences and traditions encountered in daily life and those portrayed in oral, print and other media texts -use appropriate language to acknowledge and celebrate individual and class accomplishments -demonstrate respect for the ideas, abilities and language use of others
Work Within a Group	-work cooperatively with others in small groups on structured tasks -contribute ideas and information on topics to develop a common knowledge base in the group -ask others for their ideas, and express interest in their contributions

Grade Four	
Discover and Explore	-compare new ideas, information and experiences to prior knowledge and experiences -ask questions, paraphrase and discuss to explore ideas and understand new concepts -share personal responses to explore and develop understanding of oral, print and other media texts -discuss and compare the ways similar topics are developed in different forms of oral, print and other media texts
Clarify and Extend	-identify other perspectives by exploring a variety of ideas, opinions, responses and oral, print and other media texts -use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences
Use Strategies and Cues	-use ideas and concepts, developed through personal interests, experiences and discussion, to understand new ideas and information -comprehend new ideas and information by responding personally and discussing ideas with others
Respond to Text	-retell events of stories in another form or medium -make general evaluative statements about oral, print and other

	media texts
	-connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences
	-develop own opinions based on ideas encountered in oral, print and other media texts
Create Original Text	- produce narratives that describe experiences and reflect personal responses
Plan and Focus	-ask relevant questions, and respond to questions related to particular topics
Share and Review	-communicate ideas and information in a variety of oral, print and other media texts, such as short reports, talks and posters
Enhance and Improve	-identify the general impression and main idea communicated by own and peers' oral, print and other media texts
	-identify the general impression and main idea communicated by own and peers' oral, print and other media texts
Present and Share	-connect own ideas, opinions and experiences to those communicated in oral and visual presentations
Respect Others and Strengthen Community	-appreciate that responses to some oral, print or other media texts may be different
	-use appropriate language to acknowledge special events and to honor accomplishments in and beyond the classroom
Work Within a Group	-take responsibility for collaborating with others to achieve group goals

Grade Five	
Discover and Explore	-use appropriate prior knowledge and experiences to make sense of new ideas and information
	-read, write, represent and talk to explore personal understandings of new ideas and information
	-use own experiences as a basis for exploring and expressing opinions and understanding
Clarify and	-seek the viewpoints of others to build on personal responses and

Extend	understanding
	-use talk, notes, personal writing and representing to explore relationships among own ideas and experiences, those of others and those encountered in oral, print and other media texts
Use Strategies and Cues	-describe ways that personal experiences and prior knowledge contribute to understanding new ideas and information
	-comprehend new ideas and information by responding personally, taking notes and discussing ideas with others
Respond to Text	-experience oral, print and other media texts from a variety of cultural traditions and genres, such as historical fiction, myths, biographies, poetry, news reports and guest speakers
	-express points of view about oral, print and other media texts
	-make connections between fictional texts and historical events
	-describe and discuss new places, times, characters and events encountered in oral, print and other media texts
	-compare characters and situations portrayed in oral, print and other media texts to those encountered in the classroom and community
	-describe characters' qualities based on what they say and do and how they are described in oral, print and other media texts
	-support own interpretations of oral, print and other media texts, using evidence from personal experiences and the texts
Understand Forms, Elements and Techniques	-identify the main problem or conflict in oral, print and other media texts, and explain how it is resolved
	-identify and discuss the main character's point of view and motivation
Create Original Text	- use texts from listening, reading and viewing experiences as models for producing own oral, print and other media texts
	-experiment with modeled forms of oral, print and other media texts to suit particular audiences and purposes
	-use own experience as a starting point and source of information for fictional oral, print and other media texts
Plan and Focus	-summarize important ideas in oral, print and other media texts and

	express opinions about them
Organize, Record and Evaluate	-organize ideas and information to emphasize key points for the audience

-add, delete or combine ideas to communicate more effectively

-combine ideas and information from several sources

-connect gathered information to prior knowledge to reach new conclusions |
| Present and Share | -organize ideas and information in presentations to maintain a clear focus and engage the audience

-identify and interpret the purpose of verbal and nonverbal messages and the perspectives of the presenter

-show respect for the presenter's opinions by listening politely and providing thoughtful feedback |
| Respect Others and Strengthen Community | -discuss personal understanding of the lives of people or characters in various communities, cultural traditions, places and times portrayed in oral, print and other media texts

-compare own and others' responses to ideas and experiences related to oral, print and other media texts

-identify and discuss how qualities, such as courage, ambition and loyalty, are portrayed in oral, print and other media texts from diverse cultures and communities |
| Work Within a Group | -contribute ideas to help solve problems, and listen and respond constructively

-show appreciation for the contributions of others, and offer constructive feedback to group members |

Grade Six	
Discover and Explore	-read, write, represent and talk to explore and explain connections between prior knowledge and new information in oral, print and other media texts

-engage in exploratory communication to share personal responses and develop own interpretations |

Clarify and Extend	-select from the ideas and observations of others to expand personal understanding -use talk, notes, personal writing and representing, together with texts and the ideas of others, to clarify and shape understanding
Use Strategies and Cues	-combine personal experiences and the knowledge and skills gained through previous experiences with oral, print and other media texts to understand new ideas and information -monitor understanding by evaluating new ideas and information in relation to known ideas and information
Respond to Text	-experience oral, print and other media texts from a variety of cultural traditions and genres, such as autobiographies, travelogues, comics, short films, myths, legends and dramatic performances -explain own point of view about oral, print and other media texts -make connections between own life and characters and ideas in oral, print and other media texts -discuss the author's, illustrator's, storyteller's or filmmaker's intention or purpose -observe and discuss aspects of human nature revealed in oral, print and other media texts, and relate them to those encountered in the community -identify or infer reasons for a character's actions or feelings -make judgments and inferences related to events, characters, setting and main ideas of oral, print and other media texts -comment on the credibility of characters and events in oral, print and other media texts, using evidence from personal experiences and the text -discuss how detail is used to enhance character, setting, action and mood in oral, print and other media texts
Create Original Text	-choose life themes encountered in reading, listening and viewing activities, and in own experiences, for creating oral, print and other media texts
Plan and Focus	-distinguish among facts, supported inferences and opinions -use note-taking or representing to assist with understanding ideas

	and information, and focusing topics for investigation -decide on and select the information needed to support a point of view
Organize, Record and Evaluate	-make notes on a topic, combining information from more than one source; use reference sources appropriately -evaluate the appropriateness of information for a particular audience and purpose -recognize gaps in gathered information, and suggest additional information needed for a particular audience and purpose
Present and Share	-respond to the emotional aspects of presentations by providing nonverbal encouragement and appreciative comments
Respect Others and Strengthen Community	-compare personal challenges and situations encountered in daily life with those experienced by people or characters in other times, places and cultures portrayed in oral, print and other media texts -share and discuss ideas and experiences that contribute to different responses to oral, print and other media texts -identify ways in which oral, print and other media texts from diverse cultures and communities explore similar ideas
Work Within a Group	-address specific problems in a group by specifying goals, devising alternative solutions and choosing the best alternative -assess own contributions to group process, and set personal goals for working effectively with others

Grade Seven	
Discover and Explore	-extend understanding of ideas and information by finding and exploring oral, print and other media texts on related topics and themes -express personal understandings of ideas and information based on prior knowledge, experiences with others and a variety of oral, print and other media texts -reflect on own observations and experiences to understand and develop oral, print and other media texts

Clarify and Extend	-listen and respond constructively to alternative ideas or opinions -use talk, writing and representing to examine, clarify and assess understanding of ideas, information and experiences -talk with others to elaborate ideas, and ask specific questions to seek helpful feedback
Use Strategies and Cues	-elect and focus relevant ideas from personal experiences and prior knowledge to understand new ideas and information
Respond to Text	-experience oral, print and other media texts from a variety of cultural traditions and genres, such as journals, nature programs, short stories, poetry, letters, CDROM programs, mysteries, historical fiction, drawings and prints -justify own point of view about oral, print and other media texts, using evidence from texts -organize interpretations of oral, print and other media texts around two or three key ideas -predict and discuss the consequences of events or characters' actions, based on information in oral, print and other media texts -compare the choices and behaviors of characters portrayed in oral, print and other media texts with those of self and others -identify and explain conflict, and discuss how it develops and may be resolved -develop, clarify and defend own interpretation, based on evidence from the text with support from own experiences -reflect on, revise and elaborate on initial impressions of oral, print and other media texts, through subsequent reading, listening and viewing activities
Understand Forms, Elements and Techniques	-identify the narrator' s perspective, and explain how it affects the overall meaning of a text
Create Original Text	-choose appropriate strategies for generating ideas and focusing topics for oral, print and other media texts
Plan and Focus	-use note-taking, outlining or representing to summarize important ideas and information in oral, print and other media texts

Select and Process	-distinguish between fact and opinion, and follow the development of argument and opinion
Organize, Record and Evaluate	-reflect on ideas and information to form own opinions with evidence to support them -compare, contrast and combine ideas and information from several sources
Present and Share	-present ideas and opinions confidently, but without dominating the discussion, during small group activities and short, whole class sessions
Respect Others and Strengthen Community	-discuss how ideas, people, experiences and cultural traditions are portrayed in various oral, print and other media texts -explain how differing perspectives and unique reactions expand understanding -demonstrate respect for diverse ideas, cultures and traditions portrayed in oral, print and other media texts
Work Within a Group	-contribute collaboratively in group situations, by asking questions and building on the ideas of others

Grade Eight	
Discover and Explore	-review, reread, discuss and view reflect on oral, print and other media texts to explore, confirm or revise understanding -seek out and consider diverse ideas, opinions and experiences to develop and extend own ideas, opinions and experiences
Clarify and Extend	-acknowledge the value of the ideas and opinions of others in exploring and extending personal interpretations and perspectives -exchange ideas and opinions to clarify understanding and to broaden personal perspectives -reconsider and revise initial understandings and responses in light of new ideas, information and feedback from others
Respond to Text	-experience oral, print and other media texts from a variety of cultural traditions and genres, such as magazine articles, diaries, drama, poetry, Internet passages, fantasy, nonfiction, advertisements and photographs

	-write and represent narratives from other points of view
	-expect that there is more than one interpretation for oral, print and other media texts, and discuss other points of view
	-explain connections between own interpretation and information in texts, and infer how texts will influence others
	-interpret the choices and motives of characters portrayed in oral, print and other media texts, and examine how they relate to self and others
	-identify and describe characters' attributes and motivations, using evidence from the text and personal experiences
Understand Forms, Elements and Techniques	-identify and explain characters' qualities and motivations, by considering their words and actions, their interactions with other characters and the author's or narrator's perspective
	-compare and contrast the different perspectives provided by first and third person narration
Create Original Text	-create oral, print and other media texts related to issues encountered in texts and in own life
	-retell oral, print and other media texts from different points of view
Plan and Focus	-identify and trace the development of arguments, opinions or points of view in oral, print and other media texts
Select and Process	-record key ideas and information from oral, print and other media texts, avoiding overuse of direct quotations
Organize, Record and Evaluate	-organize ideas and information to establish an overall impression or point of view in oral, print and other media texts
	-make notes in point form, summarizing major ideas and supporting details; reference sources
	-incorporate new information with prior knowledge and experiences to develop new understanding
Present and Share	-use appropriate verbal and nonverbal feedback to respond respectfully
Respect Others and Strengthen Community	-compare own with others' understanding of people, cultural traditions and values portrayed in oral, print and other media texts

	-clarify and broaden perspectives and opinions, by examining the ideas of others -use inclusive language and actions that demonstrate respect for people of different races, cultures, genders, ages and abilities
Work Within a Group	-propose ideas or advocate points of view that recognize the ideas of others and advance the thinking of the group -contribute ideas, knowledge and strategies to identify group information needs and sources

Grade Nine	
Discover and Explore	-talk with others and experience a variety of oral, print and other media texts to explore, develop and justify own opinions and points of view -explore and explain how interactions with others and with oral, print and other media texts affect personal understandings -extend understanding by taking different points of view when rereading and reflecting on oral, print and other media texts
Clarify and Extend	-integrate own perspectives and interpretations with new understandings developed through discussing and through experiencing a variety of oral, print and other media texts -examine and re-examine ideas, information and experiences from different points of view to find patterns and see relationships -assess whether new information extends understanding by considering diverse opinions and exploring ambiguities
Use Strategies and Cues	-discuss how interpretations of the same text might vary, according to the prior knowledge and experiences of various readers -use previous reading experiences, personal experiences and prior knowledge as a basis for reflecting on and interpreting ideas encountered in texts
Respond to Text	-compare and contrast own life situation with themes of oral, print and other media texts -consider peers' interpretations of oral, print and other media texts, referring to the texts for supporting or contradicting evidence -analyze how the choices and motives of characters portrayed in

	oral, print and other media texts provide insight into those of self and others
	-identify and discuss theme and point of view in oral, print and other media texts
	-relate the themes, emotions and experiences portrayed in oral, print and other media texts to issues of personal
	-discuss character development in terms of consistency of behavior and plausibility of change
Understand Forms, Elements and Techniques	-summarize the content of media texts, and suggest alternative treatments
	-analyze creative uses of language and visuals in popular culture, such as advertisements, electronic magazines and the Internet; recognize how imagery and figurative language, such as metaphor, create a dominant impression, mood and tone
Create Original Text	-generalize from own experience to create oral, print and other media texts on a theme
Plan and Focus	-synthesize ideas and information from a variety of sources to develop own opinions, points of view and general impressions
	-assess adequacy, accuracy, detail and appropriateness of oral, print and other media texts to support or further develop arguments, opinions or points of view
Organize, Record and Evaluate	-use own words to summarize and record information in a variety of forms; paraphrase and/or quote relevant facts and opinions; reference sources
	-select and record ideas and information that will support an opinion or point of view, appeal to the audience, and suit the tone and length of the chosen form of oral, print or other media text
	-reflect on new understanding and its value to self and other
Respect Others and Strengthen Community	-examine how personal experiences, cultural traditions and Canadian perspectives are presented in oral, print and other media texts
	-take responsibility for developing and sharing oral, print and other media texts and for responding respectfully to the texts of others
	create or use oral, print and other media texts in ways that are

	respectful of people, opinions, communities and cultures
Work Within a Group	-contribute to group efforts to reach consensus or conclusions, by engaging in dialogue to understand the ideas and viewpoints of others -discuss and choose ways to coordinate the abilities and interests of individual group members to achieve group goals

Health and Life Skills: Kindergarten to Grade Nine

WELLNESS CHOICES: Safety and Responsibility
Grade Seven — 7.11 identify characteristics of resiliency; e.g., problem- solving skills, positive self-esteem, social bonding 7.12 identify the effects of social influences on sexuality and gender roles and equity; e.g., media, culture

RELATIONSHIP CHOICES: Understanding and Expressing Feeling
K — K.1 demonstrate knowledge of different kinds of feelings and a vocabulary of feeling words; e.g., happiness, excitement K.2 explore the relationship between feelings and behaviors; e.g., feelings are okay, but not all behaviors are okay K.3 identify situations where strong feelings could result K.4 identify and begin to demonstrate effective listening; e.g., actively listen, respond appropriately
Grade One — 1.1 recognize and demonstrate various ways to express feelings; e.g., verbal and nonverbal 1.2 identify physiological responses to feelings; e.g., being sad can make you tired 1.3 identify positive and negative feelings associated with stress/change
Grade Two — 2.1 recognize that individuals make choices about how to express feelings; e.g., frustration 2.2 become aware that the safe expression of feelings is healthy
Grade Three — 3.1 recognize the effects of sharing positive feelings on self and others; e.g., express appreciation to self and others 3.2 demonstrate safe and appropriate ways for sharing and/or expressing feelings through words and behavior; e.g., demonstrate good manners when expressing feelings 3.3 develop, with guidance, strategies to deal with stress/ change 3.4 develop, with guidance, effective communication skills and strategies to

	express feelings; e.g., appropriate expression of anger
Grade Four	4.1 recognize that individuals can have a positive and negative influence on the feelings of others 4.2 identify and use short-term strategies for managing feelings; e.g., dealing with excitement, anger, sadness, jealousy 4.3 recognize that management positive/negative stress can affect health 4.4 demonstrate respectful communication skills; e.g., describe behaviors that show respect for the feelings of others
Grade Five	5.1 recognize that presenting feelings may mask underlying feelings; e.g., anger can mask frustration, hurt 5.2 identify and use long-term strategies for managing feelings; e.g., dealing with disappointment, discouragement 5.3 recognize that stressors affect individuals differently, and outline ways individuals respond to stress 5.4 practice effective communication skills; e.g., active listening, perception checks
Grade Six	6.1 recognize that individuals can choose their own emotional reactions to events and thoughts 6.2 establish personal guidelines for expressing feelings; e.g., recognize feelings, choose appropriate time/place for expression, identify preferred ways of expressing feelings, and accept ownership of feelings 6.3 develop personal strategies for dealing with stress/change; e.g., using humor, relaxation, physical activity 6.4 identify, analyze and develop strategies to overcome barriers to communication
Grade Seven	7.1 analyze how thinking patterns influence feelings; e.g., positive thinking, all or nothing thinking, overgeneralization, perfectionism 7.2 analyze the need for short-term and long-term support for emotional concerns; e.g., family, friends, schools, professionals 7.3 identify sources of stress in relationships, and describe positive methods of dealing with such stressors; e.g., change, loss, discrimination, rejection 7.4 analyze and practice constructive feedback; e.g., giving and receiving

Grade Eight	8.1 describe characteristics of persistent negative feeling states; e.g., depression, mood disorders
	8.4 analyze the effects of self- concept on personal communication
Grade Nine	9.1 identify appropriate strategies to foster positive feelings/attitudes
	9.2 analyze why individuals choose not to express or manage feelings in situations; e.g., using anger to manipulate others, avoid others, feel powerful
	9.3 analyze, evaluate and refine personal strategies for managing stress/crises
	9.4 analyze, evaluate and refine personal communication patterns

RELATIONSHIP CHOICES: Interactions	
K	K.5 identify ways of making friends; e.g., introduce self, invite others to join activities
	K.6 demonstrate a positive, caring attitude toward others; e.g., express and accept encouragement, demonstrate fair play
	K.7 identify causes of conflict in school or in play, and, with adult assistance, suggest simple ways to resolve conflict
Grade One	1.5 identify the characteristics of being a good friend; e.g., consideration of feelings, kindness, listening
	1.6 examine how personal behavior and attitudes can influence the feelings and actions of others; e.g., inviting others to join
	1.7 demonstrate simple ways to resolve conflict, with limited adult assistance; e.g., agree to try to solve the problem
Grade Two	2.5 demonstrate ways to show appreciation to friends and others
	2.6 develop strategies to show respect for others; e.g., show interest when others express feelings, offer support
	2.7 demonstrate an understanding of a strategy for conflict resolution; e.g., propose a compromise
Grade Three	3.5 develop strategies to build and enhance friendships
	3.6 demonstrate inclusive behaviors regardless of individual differences or

	circumstances; e.g., physical, emotional, cultural, economic 3.7 examine the effects of conflict on relationships
Grade Four	4.5 identify changes that may occur in friendships, and explore strategies to deal with changes 4.6 identify and describe ways to provide support to others; e.g., help a friend deal with loss 4.7 practice effective communication skills and behaviors to reduce escalation of conflict; e.g., monitor personal body language
Grade Five	5.5 identify possible changes in family relationships, and explore strategies for dealing with change; e.g., loss 5.6 investigate the benefits of fostering a variety of relationships throughout the life cycle; e.g., cross-age relationships 5.7 apply mediation skills when resolving conflicts; e.g., recognize feelings of others, allow others to express opinions 5.8 develop strategies to address personal roles and responsibilities in groups; e.g., dealing with conflict in group situations 5.9 explore respectful communication strategies that foster group/team development; e.g., encourage participation of all group members
Grade Six	6.5 develop and demonstrate strategies to build and enhance relationships in the family; e.g., being honest, expressing empathy 6.6 develop strategies to maintain and enhance appropriate cross-age relationships; e.g., within the family, school and community 6.7 apply a variety of strategies for resolving conflict; e.g., practice treating differences of opinion as opportunities to explore alternatives
Grade Seven	7.5 examine the characteristics of healthy relationships, and develop strategies to build and enhance them; e.g., peer, opposite sex
Grade Eight	8.5 develop strategies for maintaining healthy relationships 8.6 describe and provide examples of ethical behavior in relationships; e.g., integrity 8.7 develop and demonstrate strategies for promoting peaceful relationships; e.g., find common ground in conflicts

Grade Nine	9.6 model integrity and honesty in accordance with ethical principles; e.g., develop strategies to behave in an ethical manner 9.7 refine personal conflict management skills; e.g. negotiation, mediation strategies

RELATIONSHIP CHOICES: Group Roles and Processes	
K	K.8 demonstrate sharing behavior; e.g., at home and in school K.9 recognize that individuals are members of various and differing groups
Grade One	1.8 work cooperatively with a partner; e.g., take turns, respect space and property of others 1.9 recognize and accept individual differences within groups; e.g., one's own family
Grade Two	2.8 recognize and value strengths and talents that members bring to a group; e.g., identify skills each member can offer 2.9 explain how groups can contribute to a safe and caring environment
Grade Three	3.8 develop skills to work cooperatively in a group 3.9 encourage fair play through modeling; e.g., model fair play and safe play practices to cross-age groupings
Grade Four	4.8 describe and accept roles and responsibilities within a group 4.9 assess how to act as important role models for others
Grade Five	5.8 develop strategies to address personal roles and responsibilities in groups; e.g., dealing with conflict in group situations 5.9 explore respectful communication strategies that foster group/team development; e.g., encourage participation of all group members
Grade Six	6.8 analyze the influence of groups, cliques and alliances on self and others; e.g., at home, in school, in the community 6.9 make decisions cooperatively; e.g., apply a consensus-building process in

	group decision making
Grade Seven	7.9 develop group goal-setting skills; e.g., collaboration 7.8 analyze the potential effects of belonging to a group, team, gang
Grade Eight	8.9 describe the characteristics of, and demonstrate skills of, an effective leader and group member

LIFE LEARNING: Volunteerism	
Grade Three	3.7 assess how individual contributions can have a positive influence upon the family, school and community
Grade Four	4.7 describe the impact of service contributions on self; e.g., increase in self-worth, confidence and understanding of others

List of Required Resources

A Bad Case of Stripes by David Shannon

Chrysanthemum by Kevin Henkes

Giraffe's Can't Dance by Giles Andreae

Have You Filled a Bucket Today?: A Daily Guide to Happiness for Kids by Carol McCloud

Heart Smarts: Bridging Academic and Emotional Learning

Hewitt Anderson's Great Big Life by Jerdine Nolen

I'm Here by Peter H. Reynolds

Lilly's Purple Plastic Purse by Kevin Henkes

Lotsa de Casha by Madonna

Miss Rumphius by Barbara Cooney

Mr. Peabody's Apples by Madonna

So Few of Me by Peter H. Reynolds

The English Roses by Madonna

The MindUP Curriculum: Brain Focused Strategies for Learning and Living

The Name Jar by Yangsook Choi

The Quiltmaker's Gift by Jeff Brumbeau